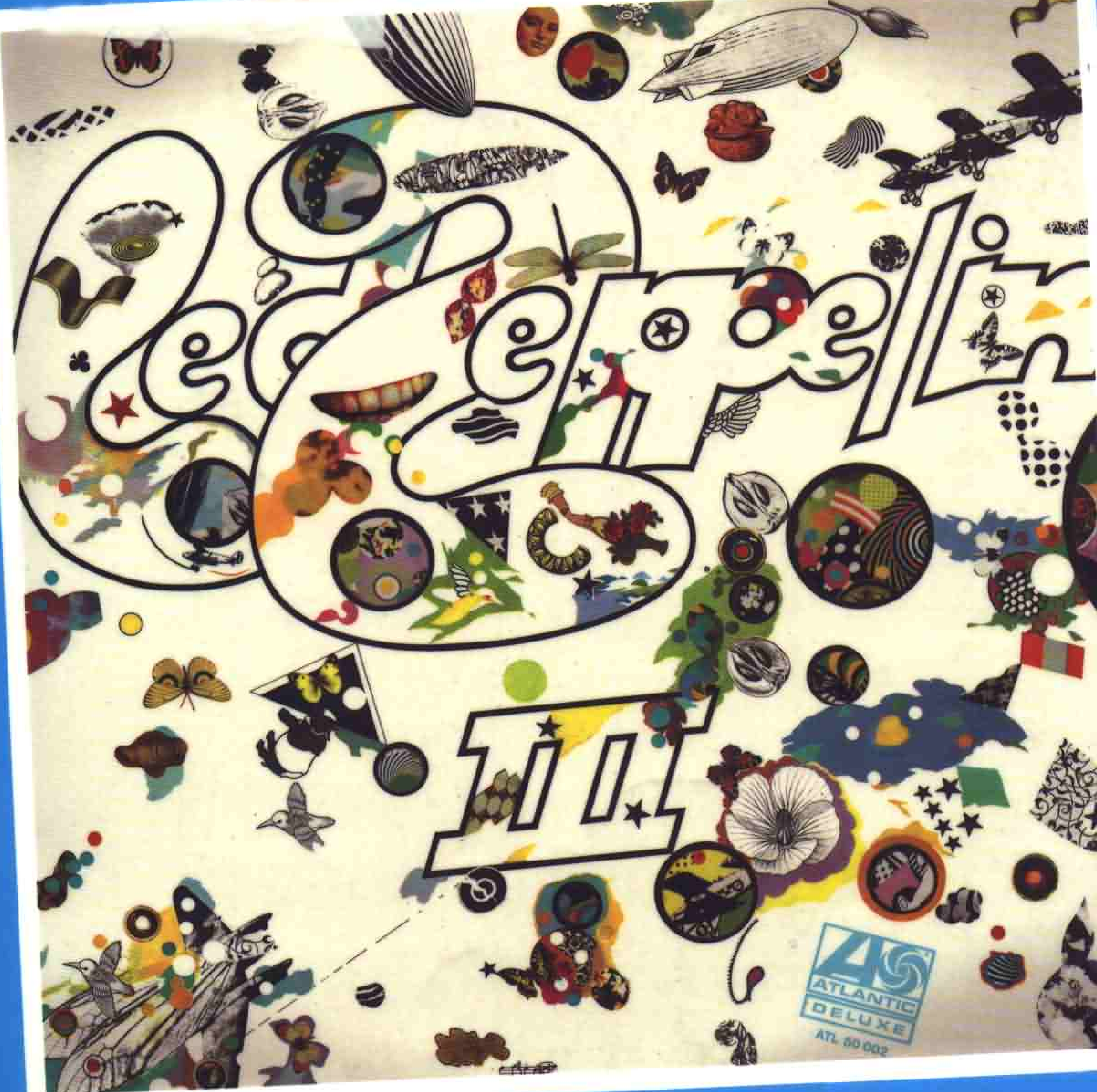
LED ZEPPELIN 3rd ALBUM

OFF THE RECORD



LED ZEPPELIN

OFF THE RECORD – LED ZEPPELIN III

Published by Warner Chappell Music Ltd./Rittor Music
Europe Ltd. 129 Park Street, London W1Y 3FA/
24 Broomgrove Gardens, Edware, Middx HA8 5SJ

Translation by Terry Boardman
Printed by Panda Press · Haverhill · Suffolk

LED ZEPPELIN

IMMIGRANT SONG

by Jimmy Page/Robert Plant

IMMIGRANT SONG

GUITAR
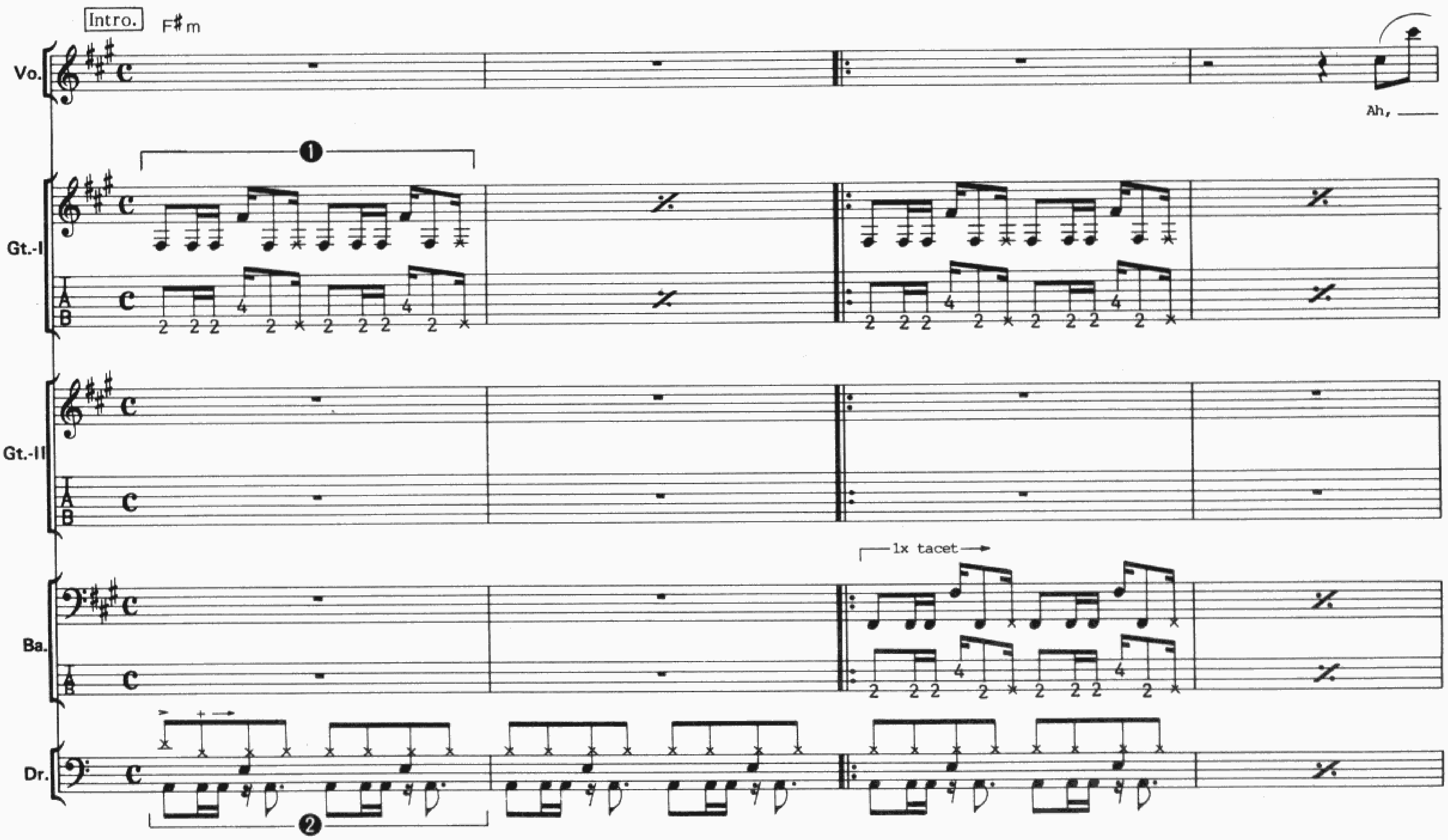
"Immigrant Song" starts with a powerful punchy 16 beat guitar riff. It is a short number with no solo, so the guitarist's function is to provide the tight rhythmic backing for the band, which should be strong and concentrated.

BASS

The exciting bass part calls for powerful picking in unison with the guitar. The riff pattern is changeable, so the bass rhythm must be tight and accurate. Play with the treble well up for a more guitar-like sound, and stay right with the tight beat.
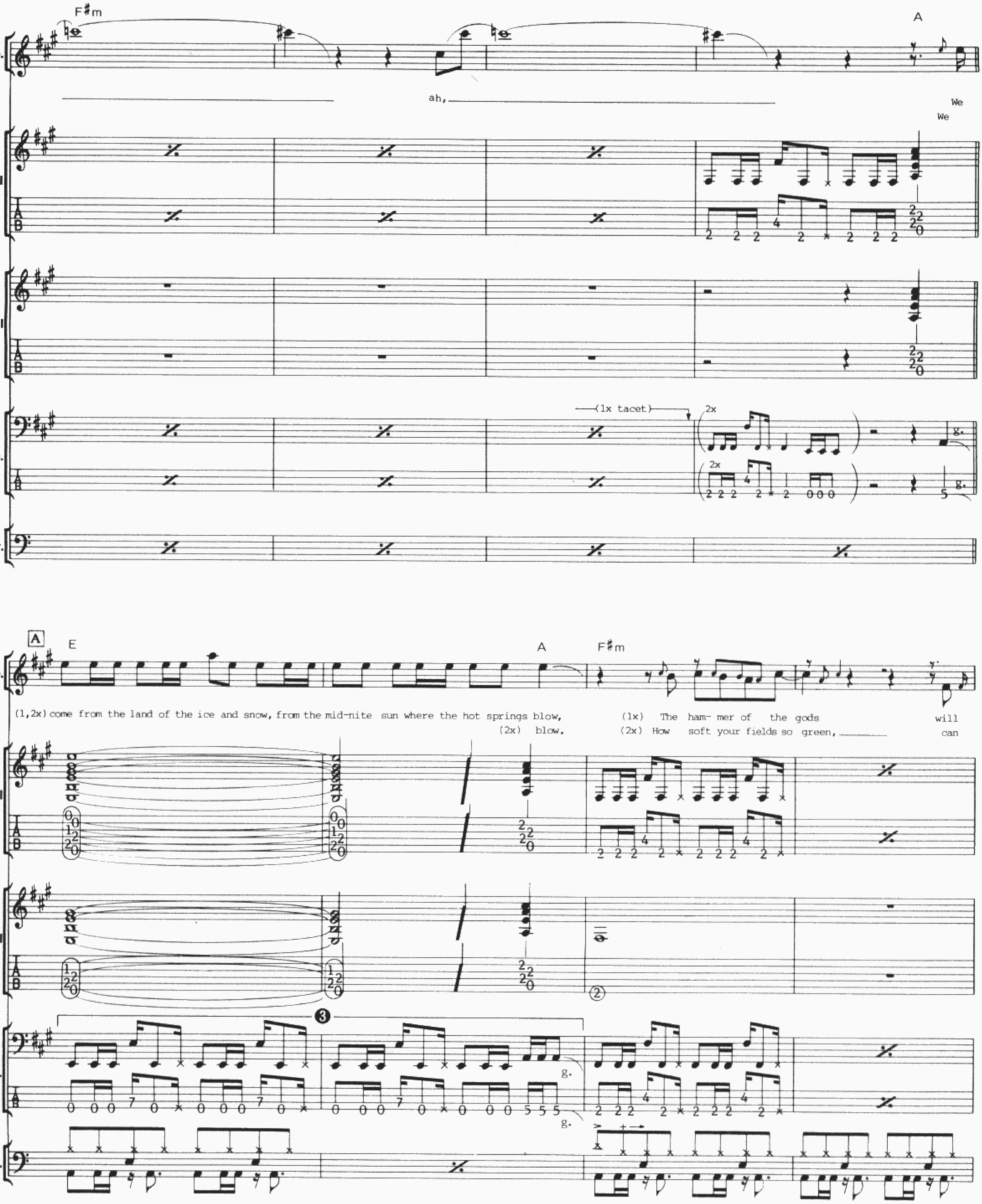
DRUMS

The drum part throughout the number consists of the same bass drum pattern and strong snare hits on the second and fourth beats of the bar. There are no fills and only the cymbals are used for accents, so each beat needs to be accurate and played with the right balance. The main point is the rhythm of the bass drum on the first and second beats, so practise until this goes really smoothly.
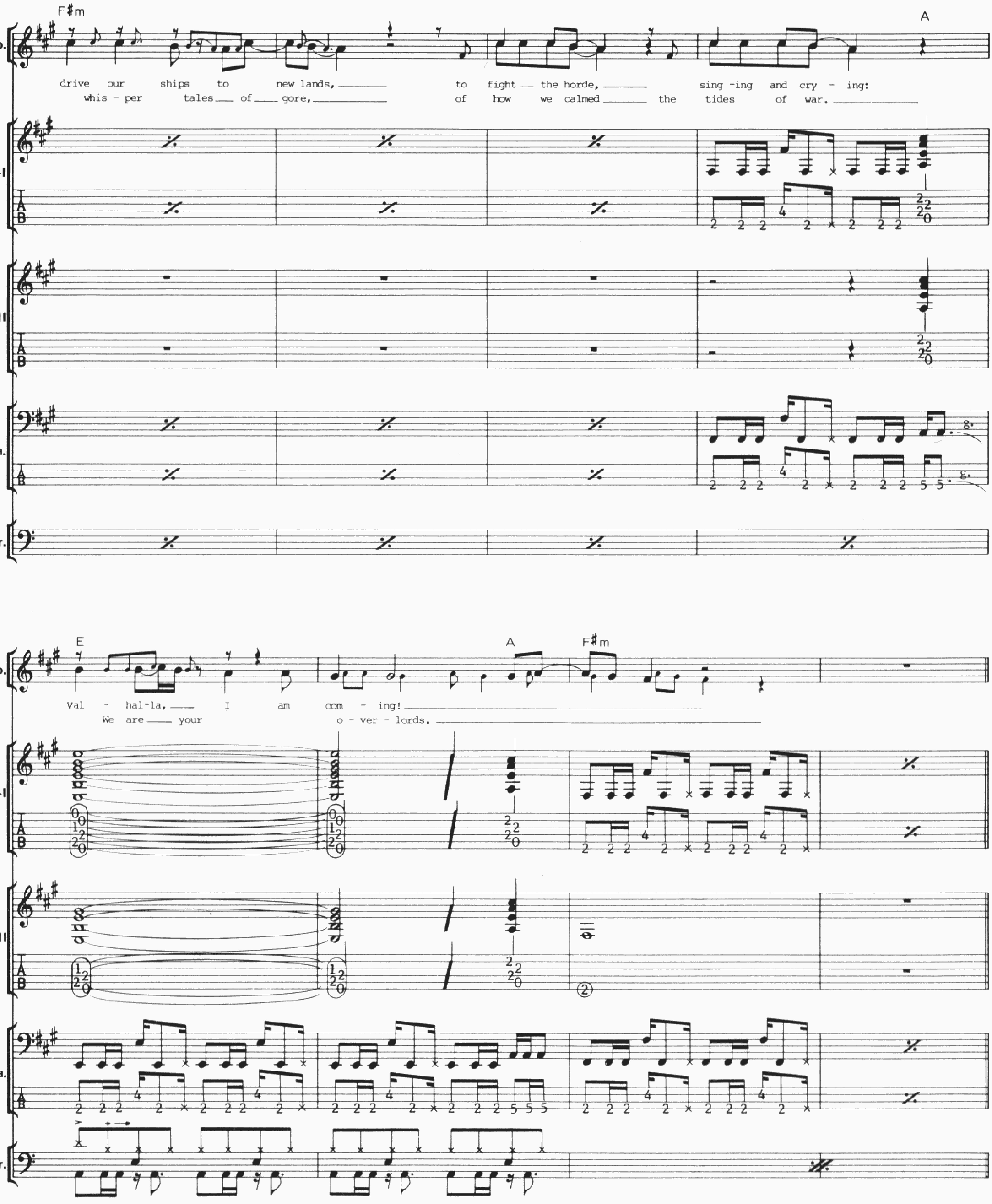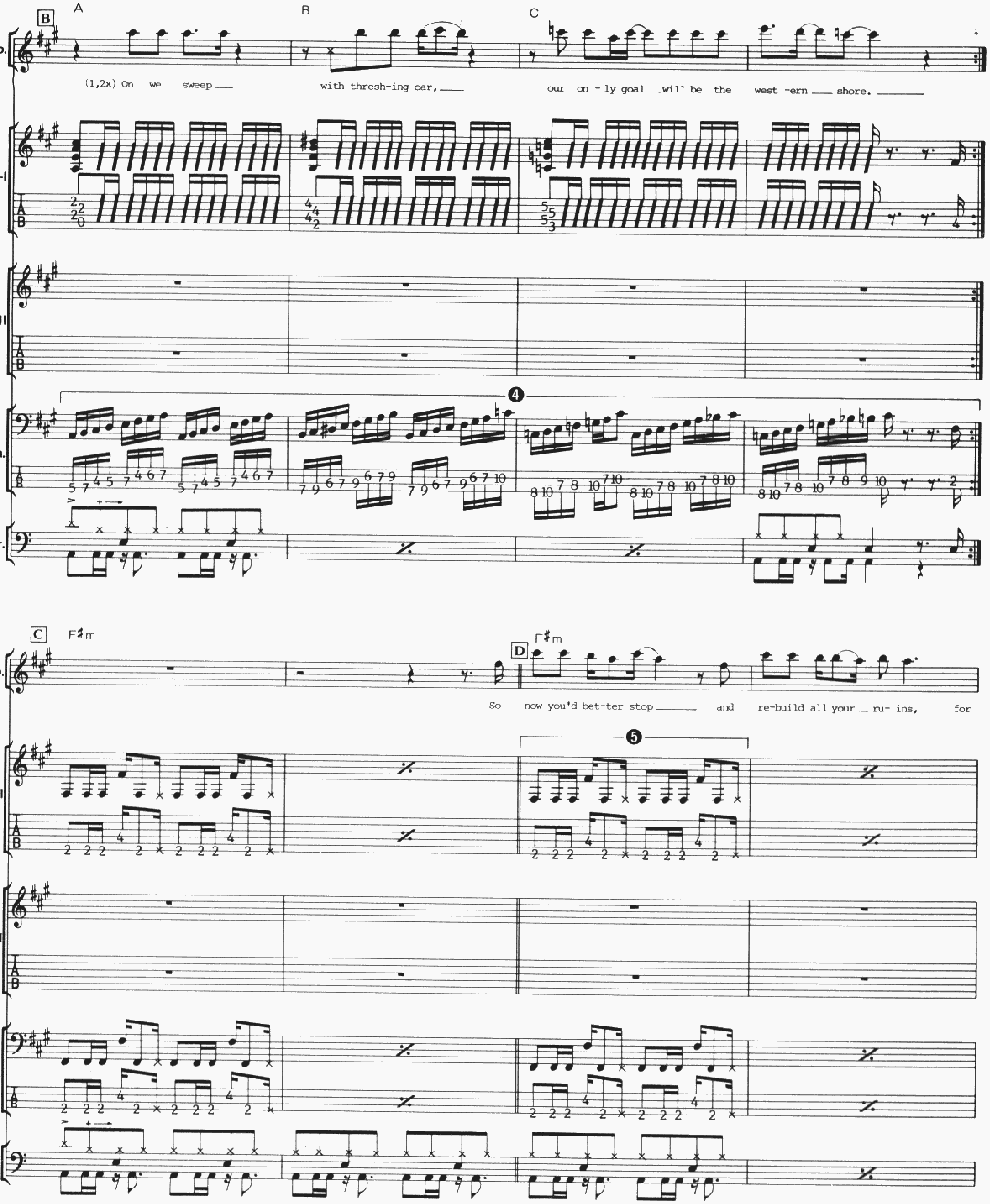


❶ (Gt.) : Alternate picking with a flat pick and a strong attack.

❷ (Dr.) : The riff pattern is the main characteristic of the number, so its accents must be practised until they are exact.
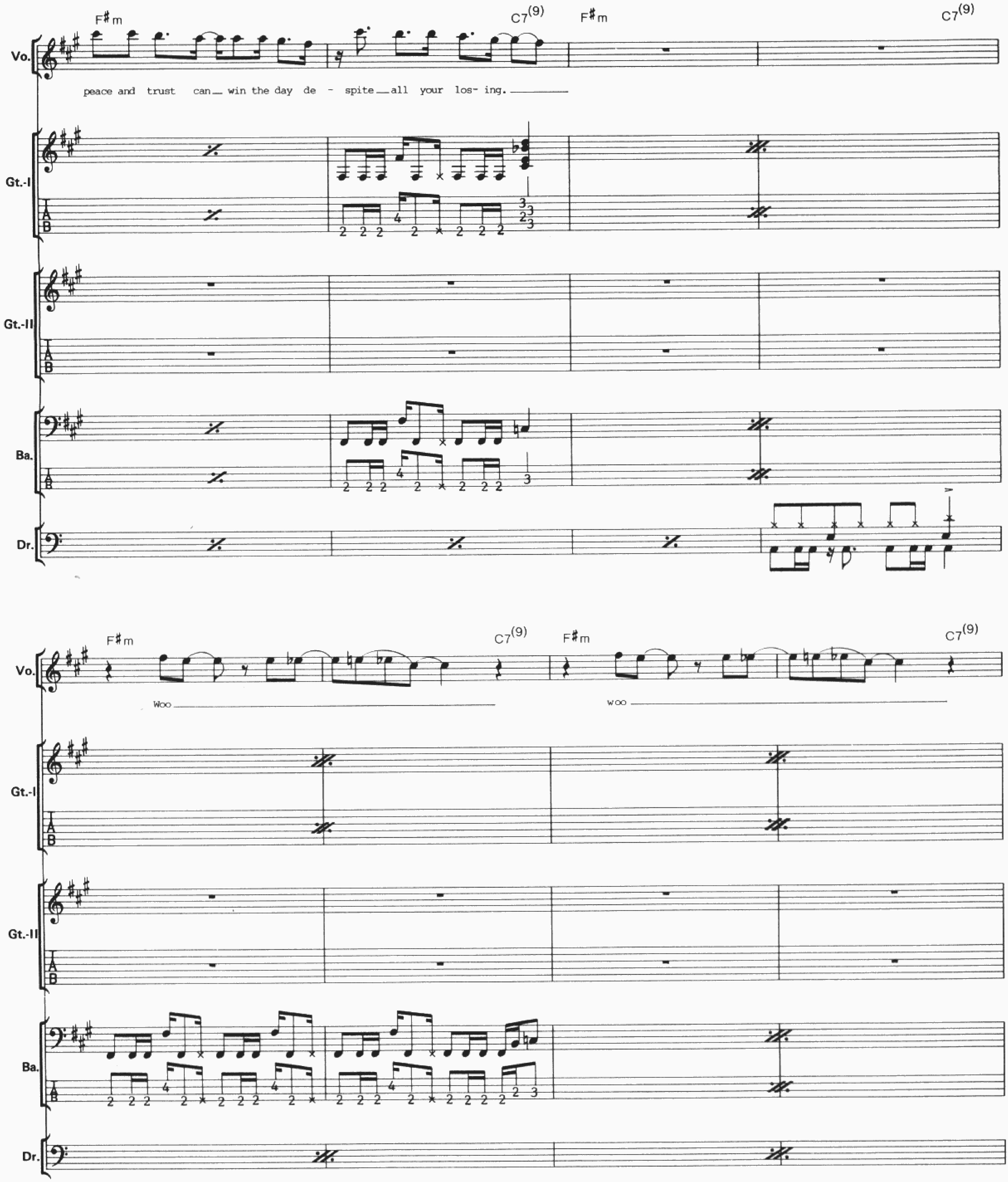


❸ (Ba.) : Alternate picking like the guitar. Stay right with the drummer.
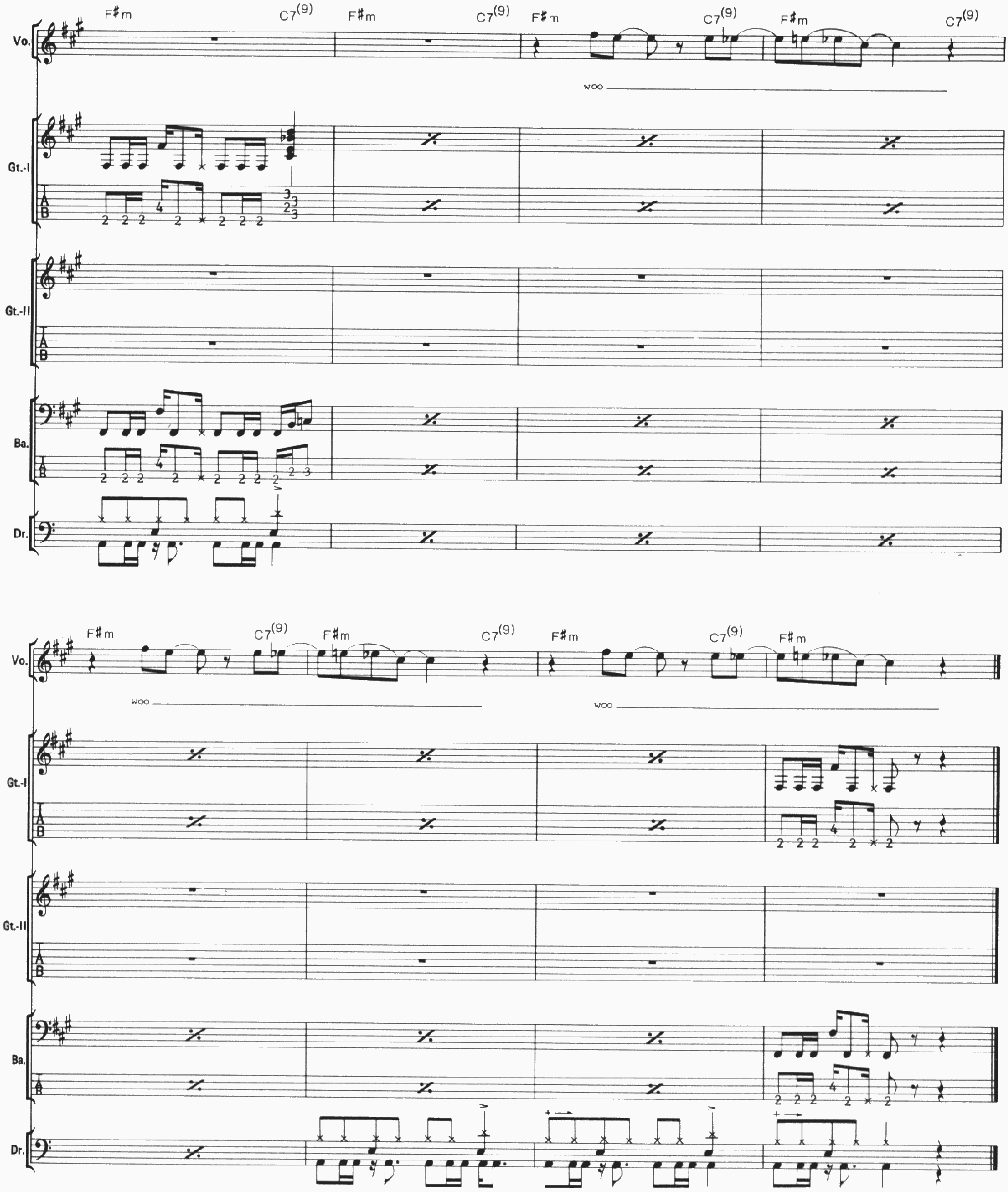

F#m
A
Vo.
drive our ships to new lands, to fight the horde, sing -ing and cry - ing:
whis - per tales of gore, of how we calmed the tides of war.
Gt.-I
Gt.-II
Ba.
Dr.
E
A
F#m
Val - hal-la, I am com - ing!
We are your o - ver - lords.



❹ (Ba.) : For these 16th note major scale phrases, use alternate picking and keep it tight and accurate.

❺ (Gt.) : Bring out the 9th in the C7(9) on the 4th beat with extra attack to add colour here.


F#m C7(9) F#m C7(9)
Vo.
peace and trust can_ win the day de - spite_ all your los- ing.
Gt.-I
Gt.-II
Ba.
Dr.
F#m C7(9) F#m C7(9)
Vo.
Woo
woo
Gt.-I
Gt.-II
Ba.
Dr.


Vo.
Gt.-I
Gt.-II
Ba.
Dr.
F♯m C7(9) F♯m C7(9) F♯m C7(9) F♯m C7(9)
woo
F♯m C7(9) F♯m C7(9) F♯m C7(9) F♯m
woo
woo

LED ZEPPELIN

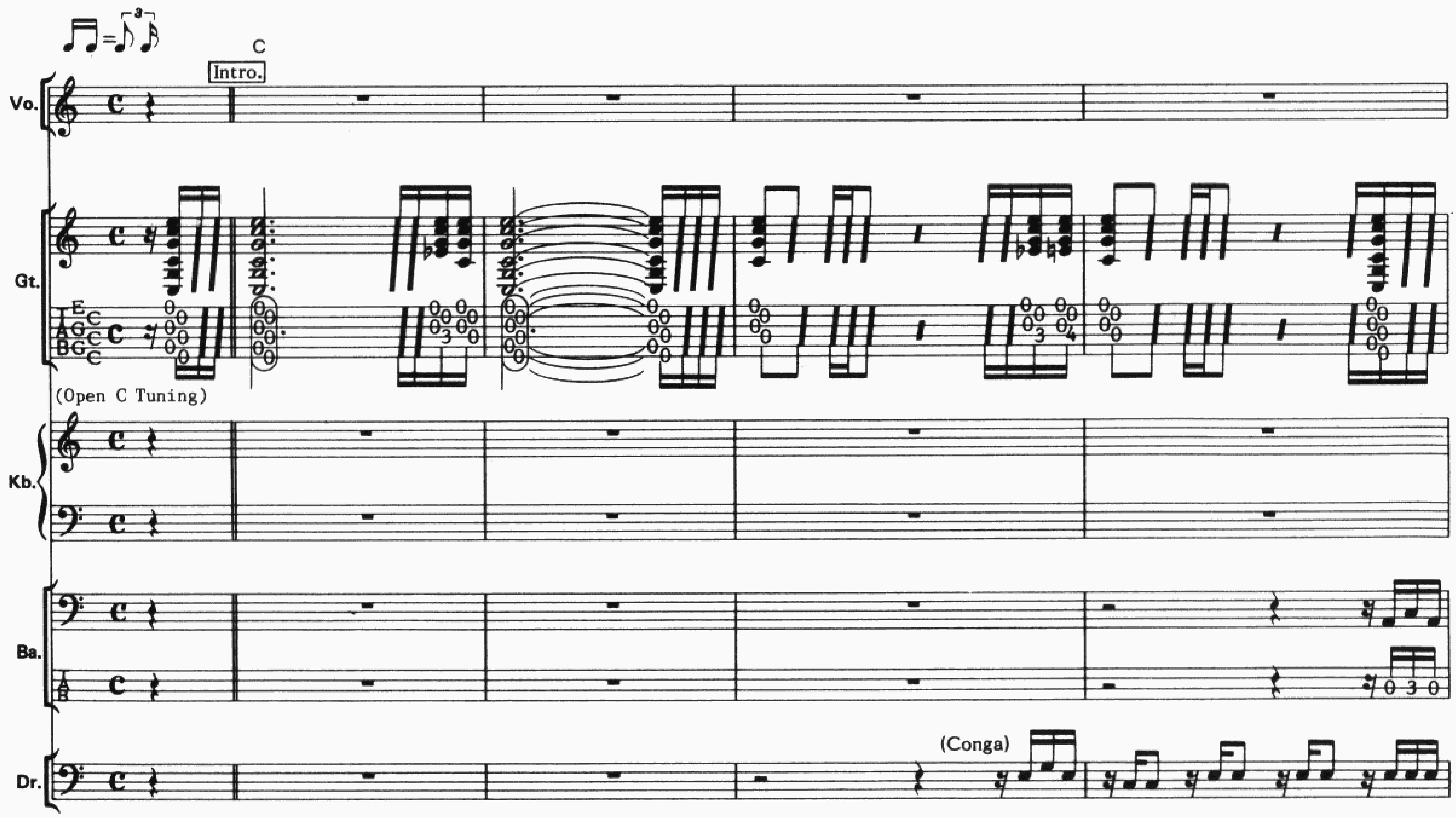
FRIENDS
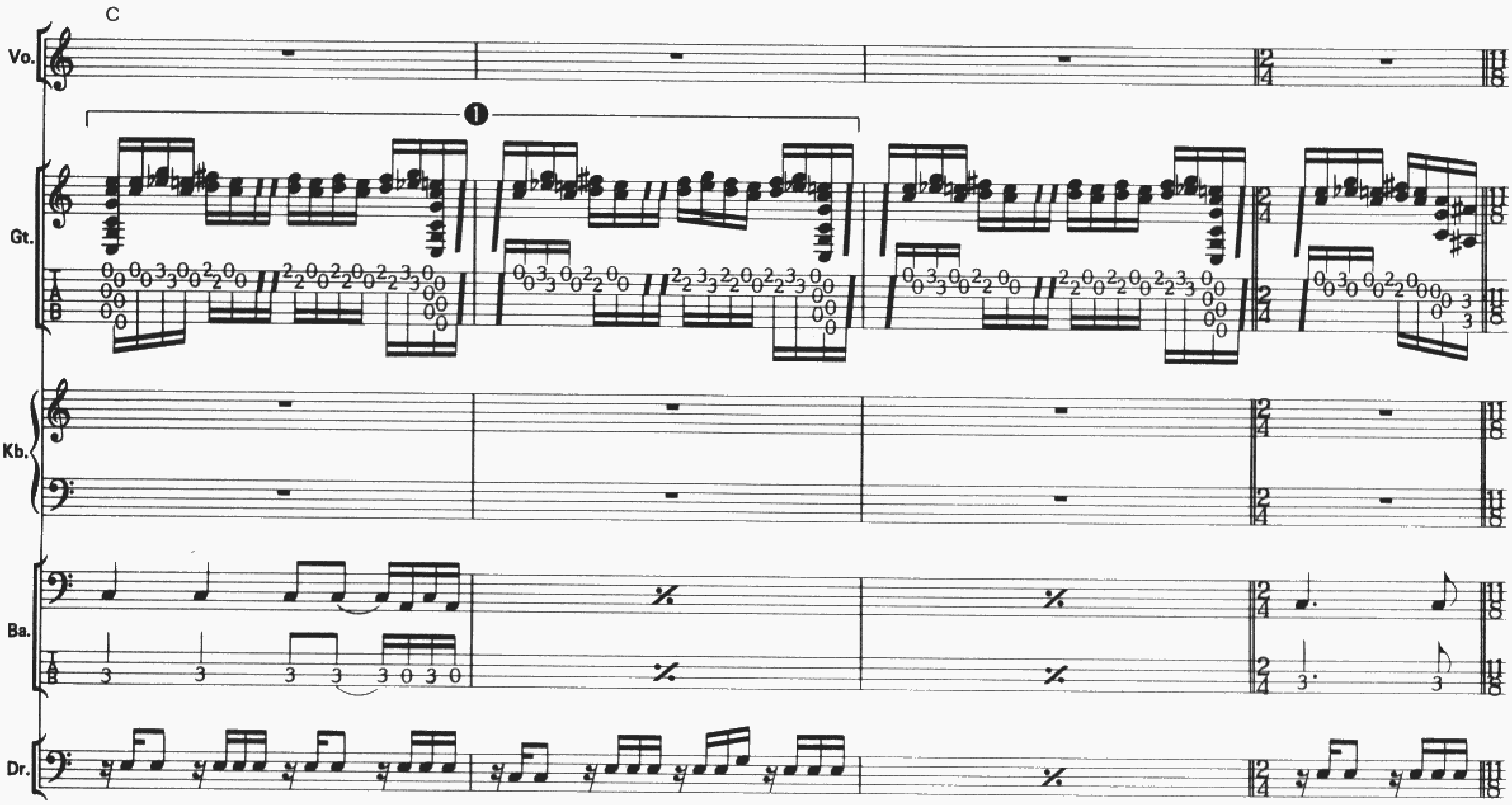
by Jimmy Page/Robert Plant
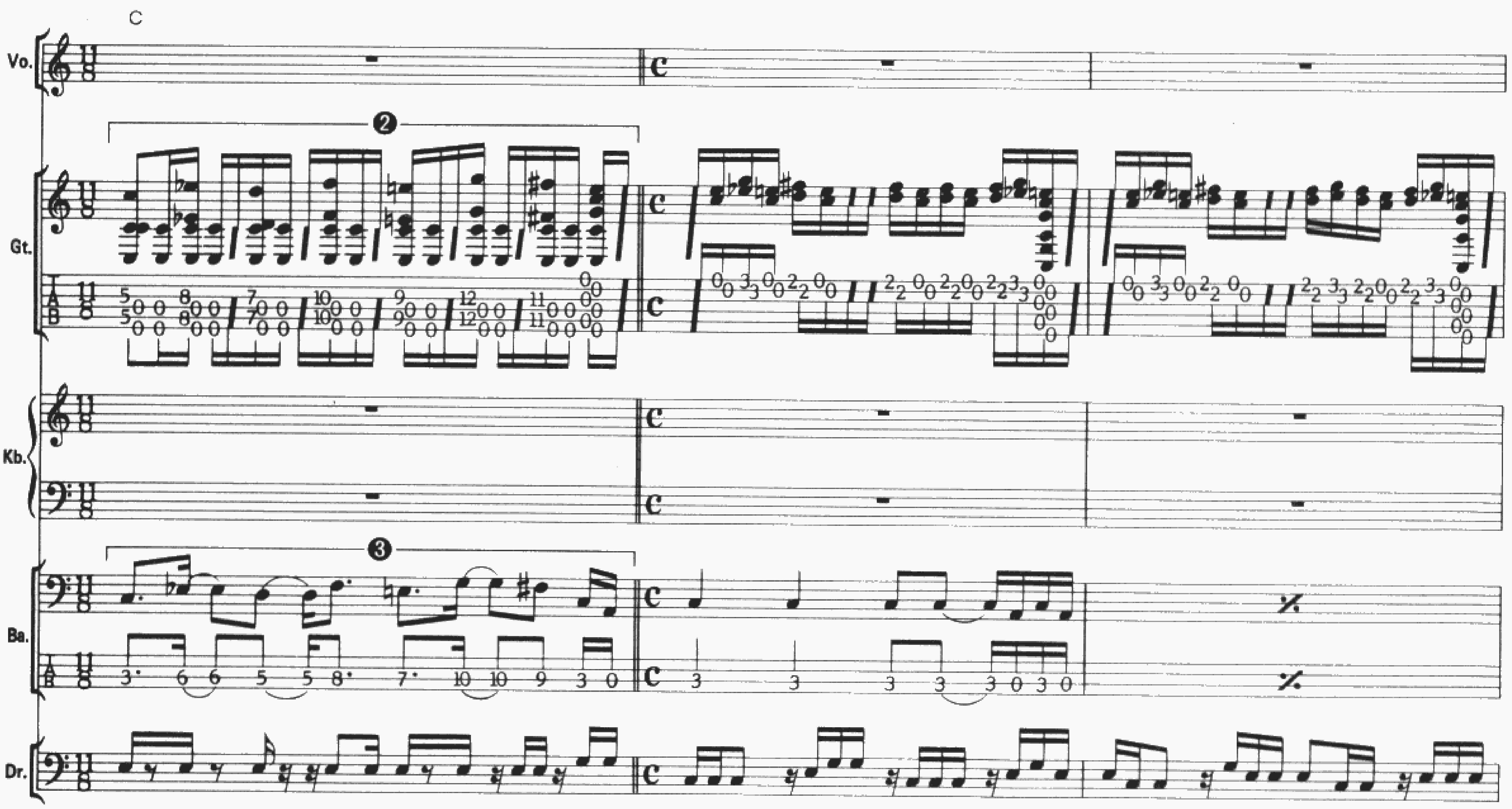
FRIENDS

GUITAR
This song is based on C and played with open C tuning. The main point is the use of the open string in the riff, which is sometimes wild and sometimes delicate. The guitar backing is the basis of the song, so aim to achieve a smoothness in your playing by a light touch when cutting.

BASS
A simple bass line with few notes allows the bass guitarist to concentrate on blending in with the other instruments. Special attention should be paid to the timing both in the unison sections with the strings and in the 11/8 sections.
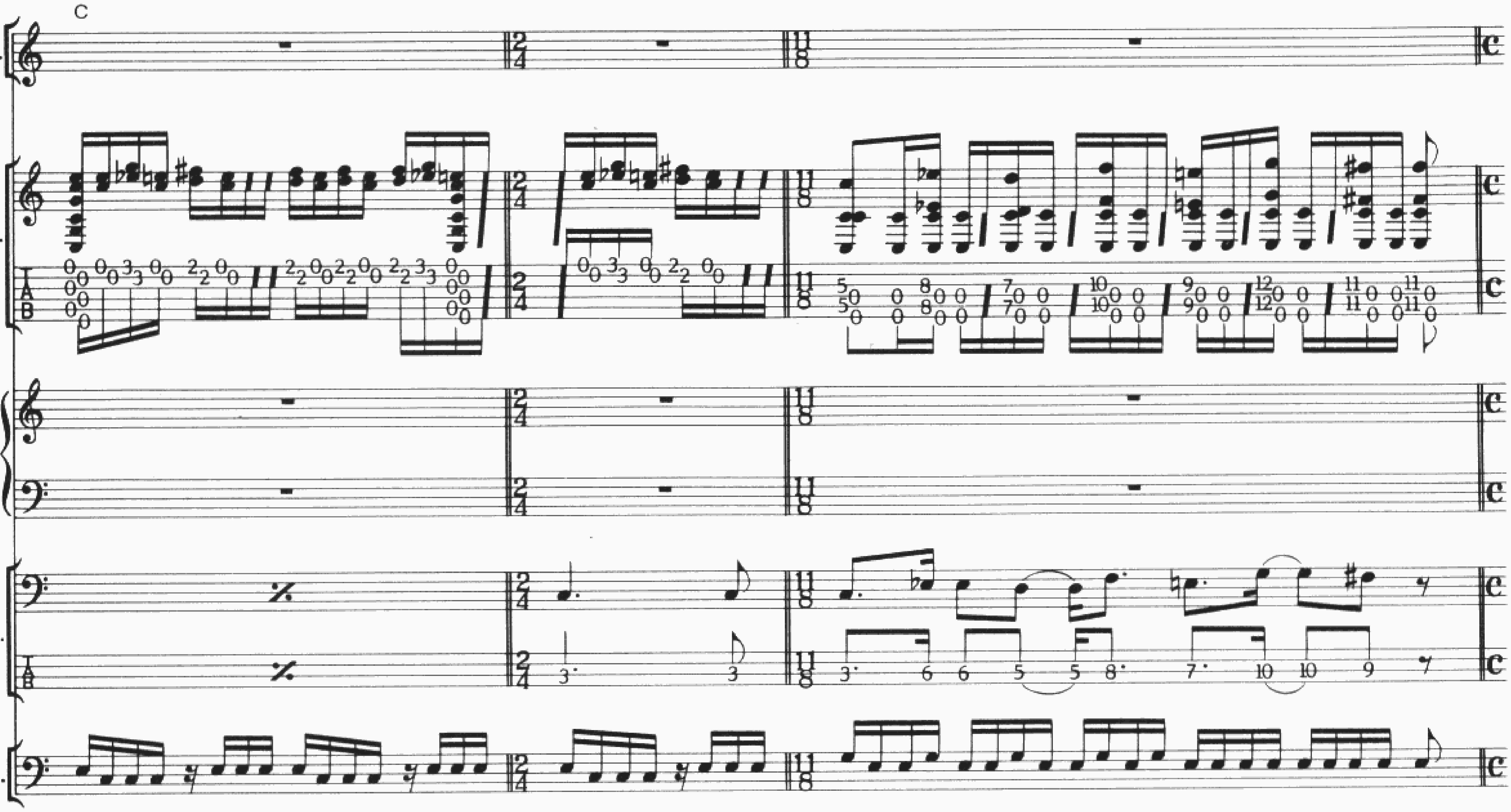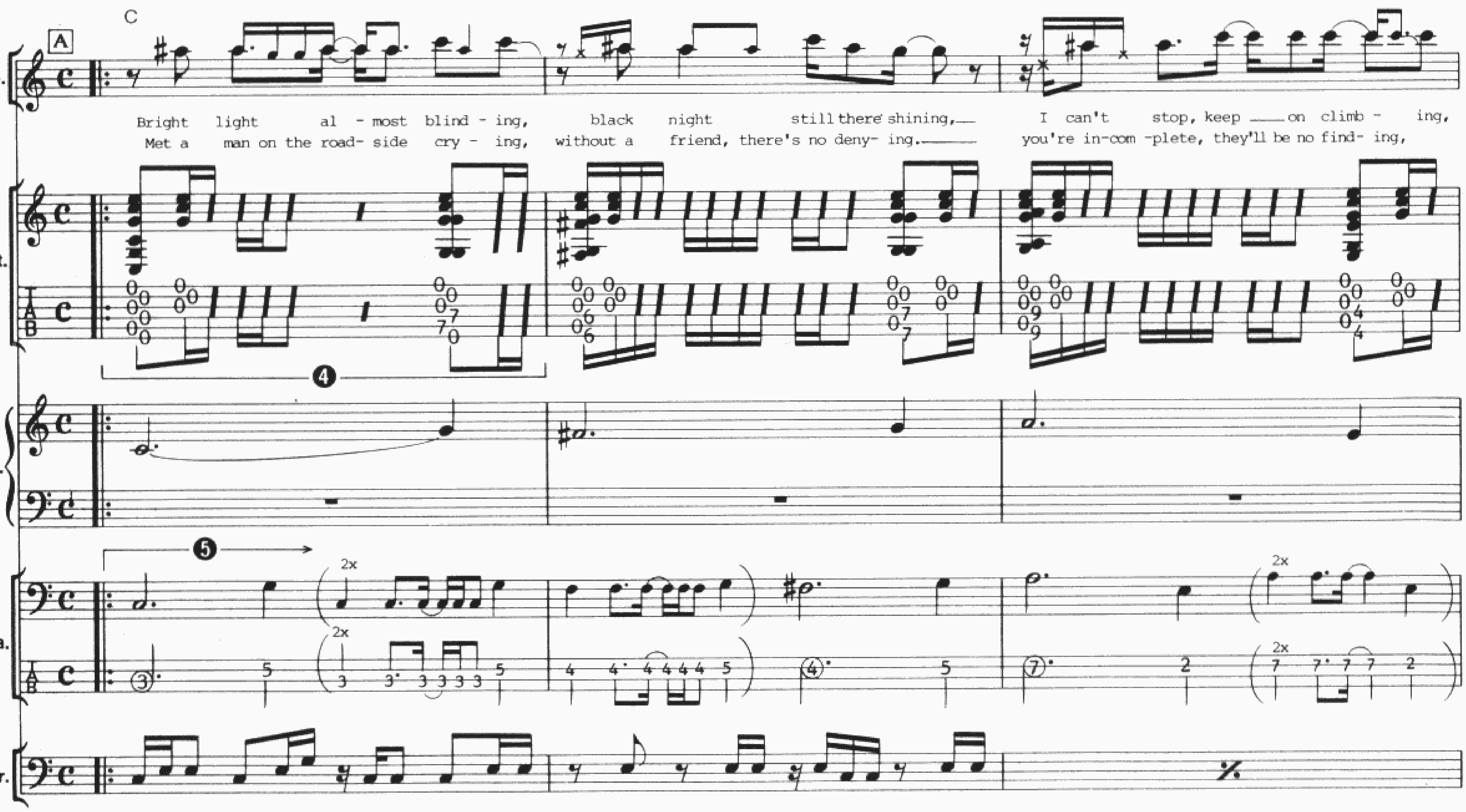






❶ (Gt.) : This is the main pattern, which makes the most of the first and second strings, but without muting. The main point is to bring out clearly the contrast between the sounded chord and the melody of the riff.

❷ (Gt.) : In this bar the time changes to 11/8, and guitar and bass play in unison, so watch out for wrong notes; keep it accurate.
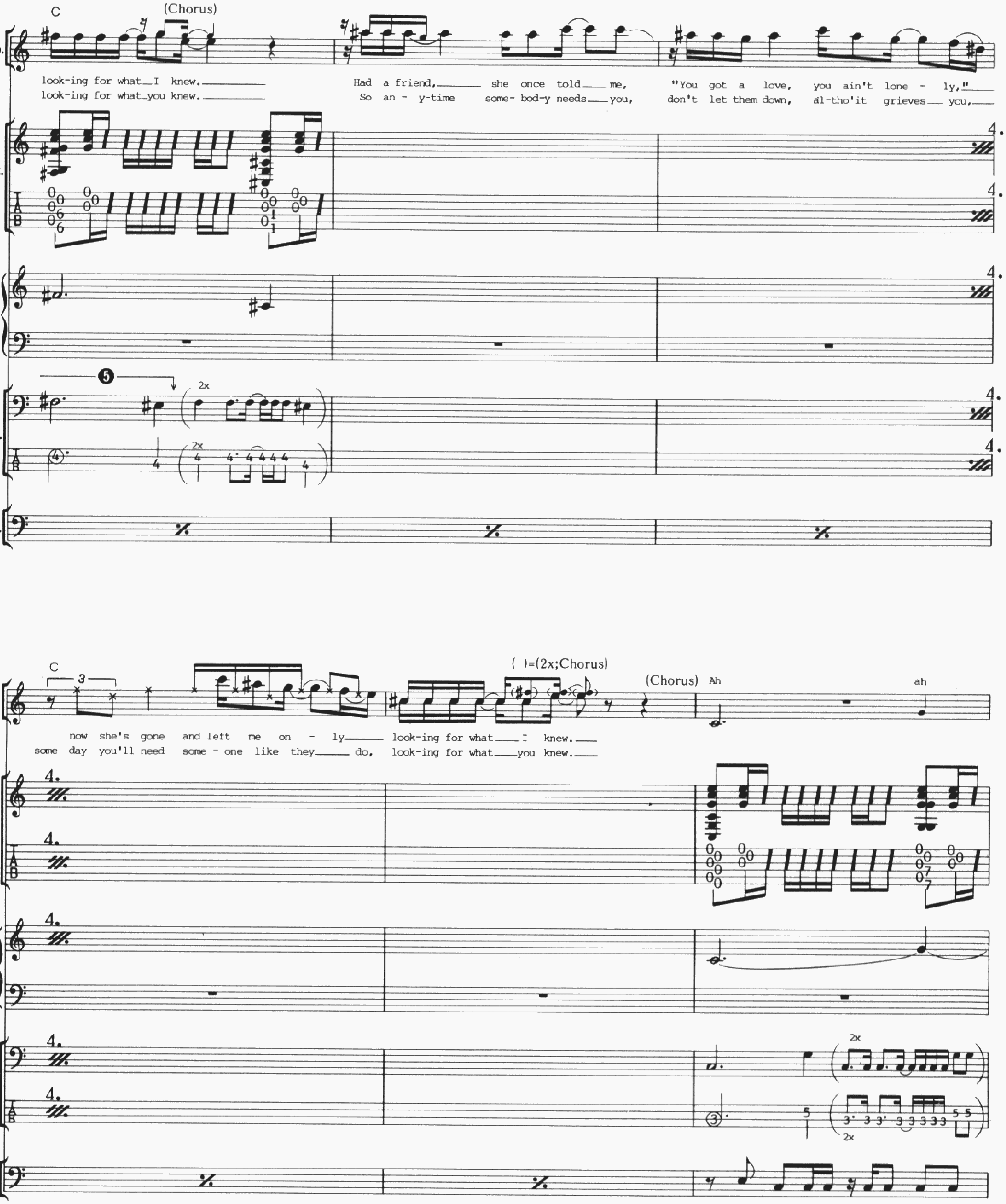
❸ (Ba.) : The whole song is in eight beats to the bar, but in places like this where the rhythm might be difficult to pick up, you would do well first to master the phrase and then fit it to the eight beat count later.
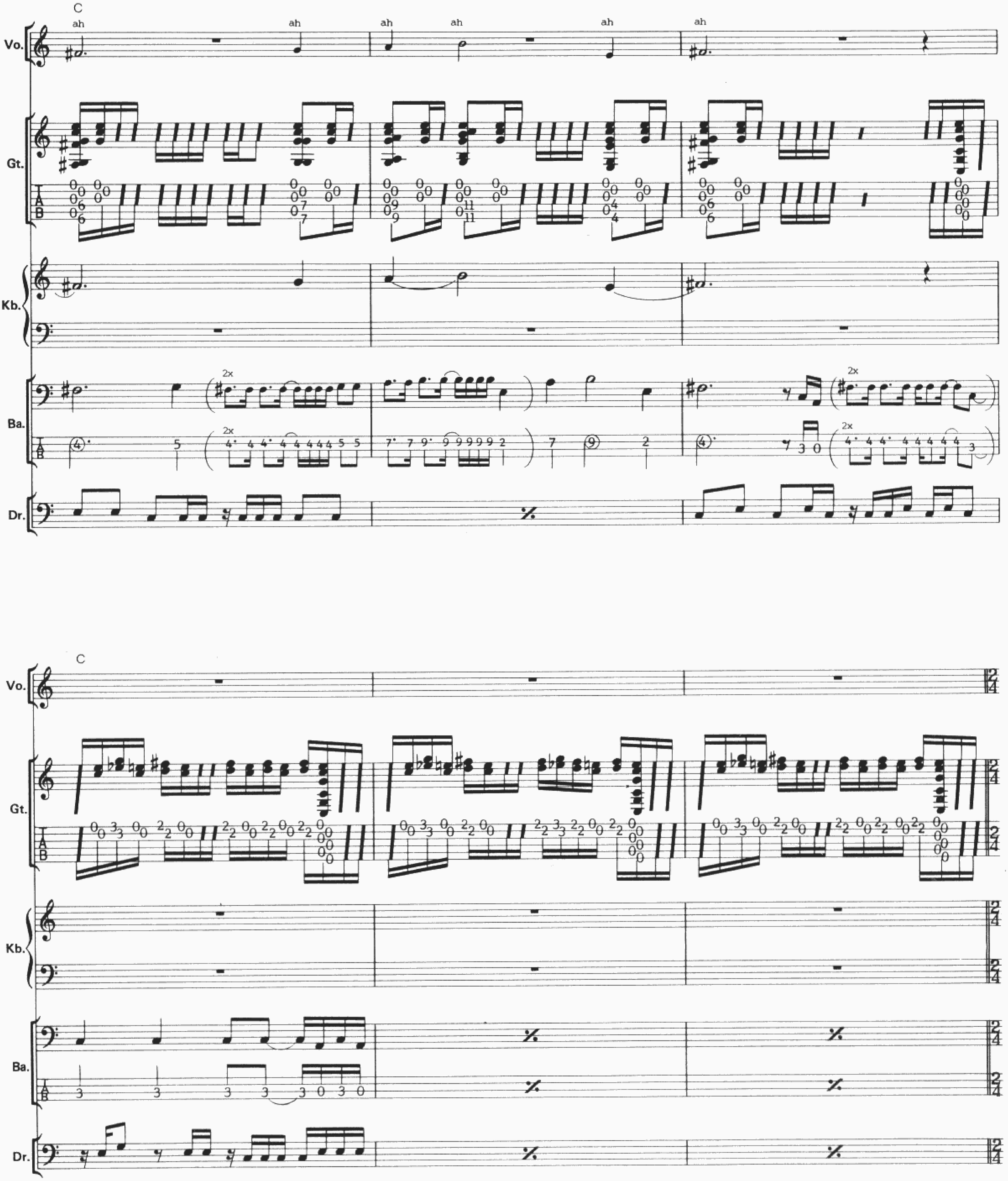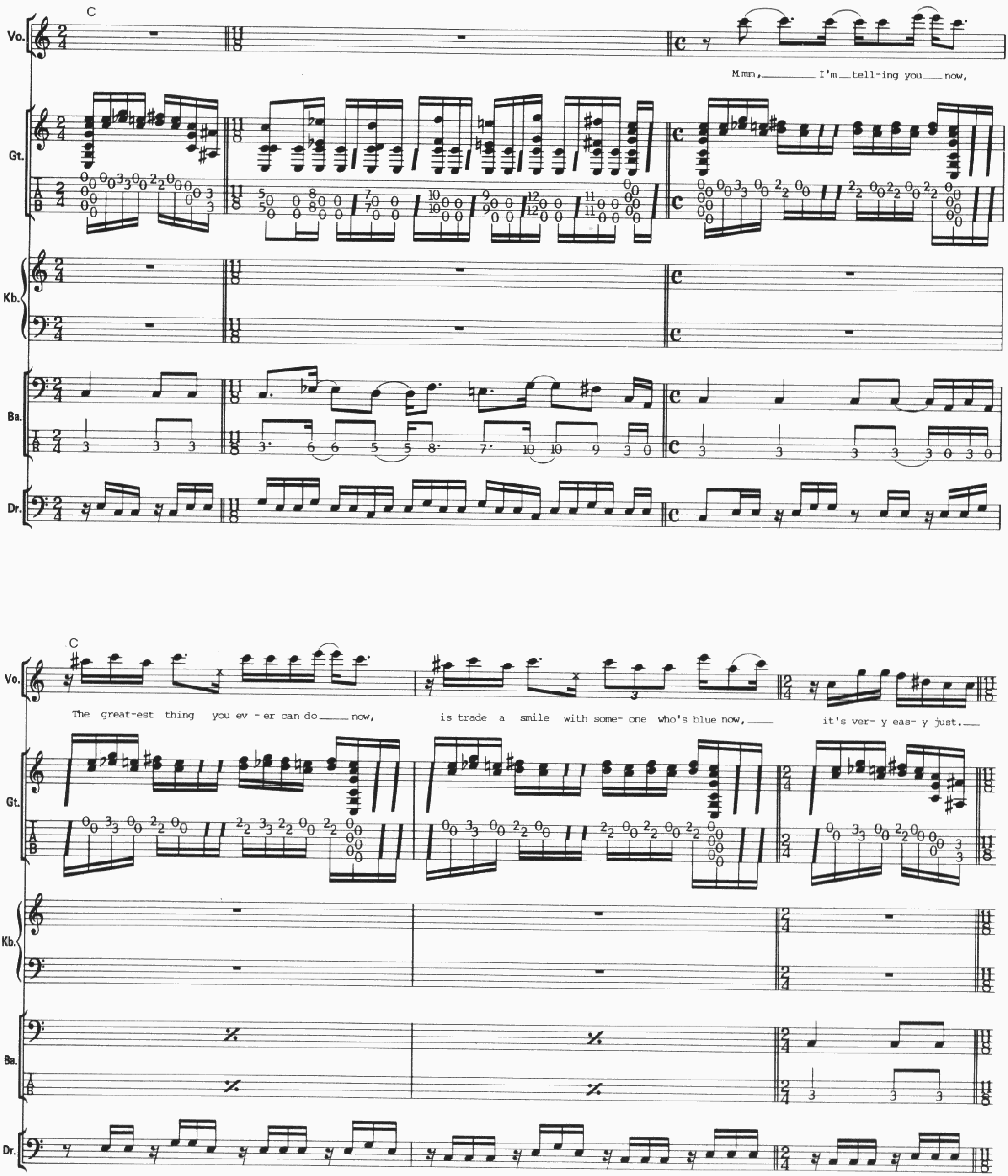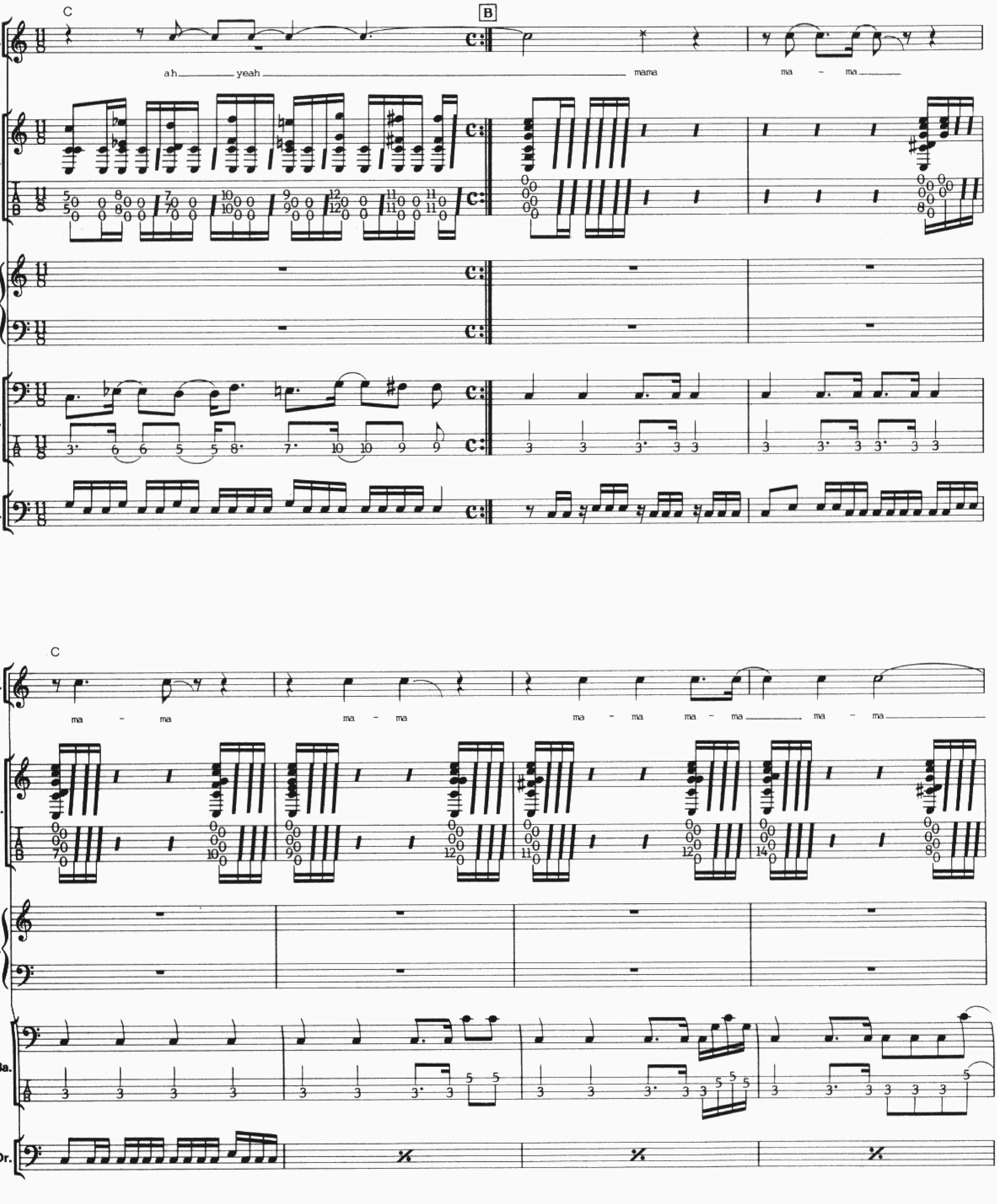




❹ (Gt.) : Unison backing on strings and guitar. Here too no muting is necessary. Feel an accent on the first and fourth beats as you play, to give a dynamic touch.
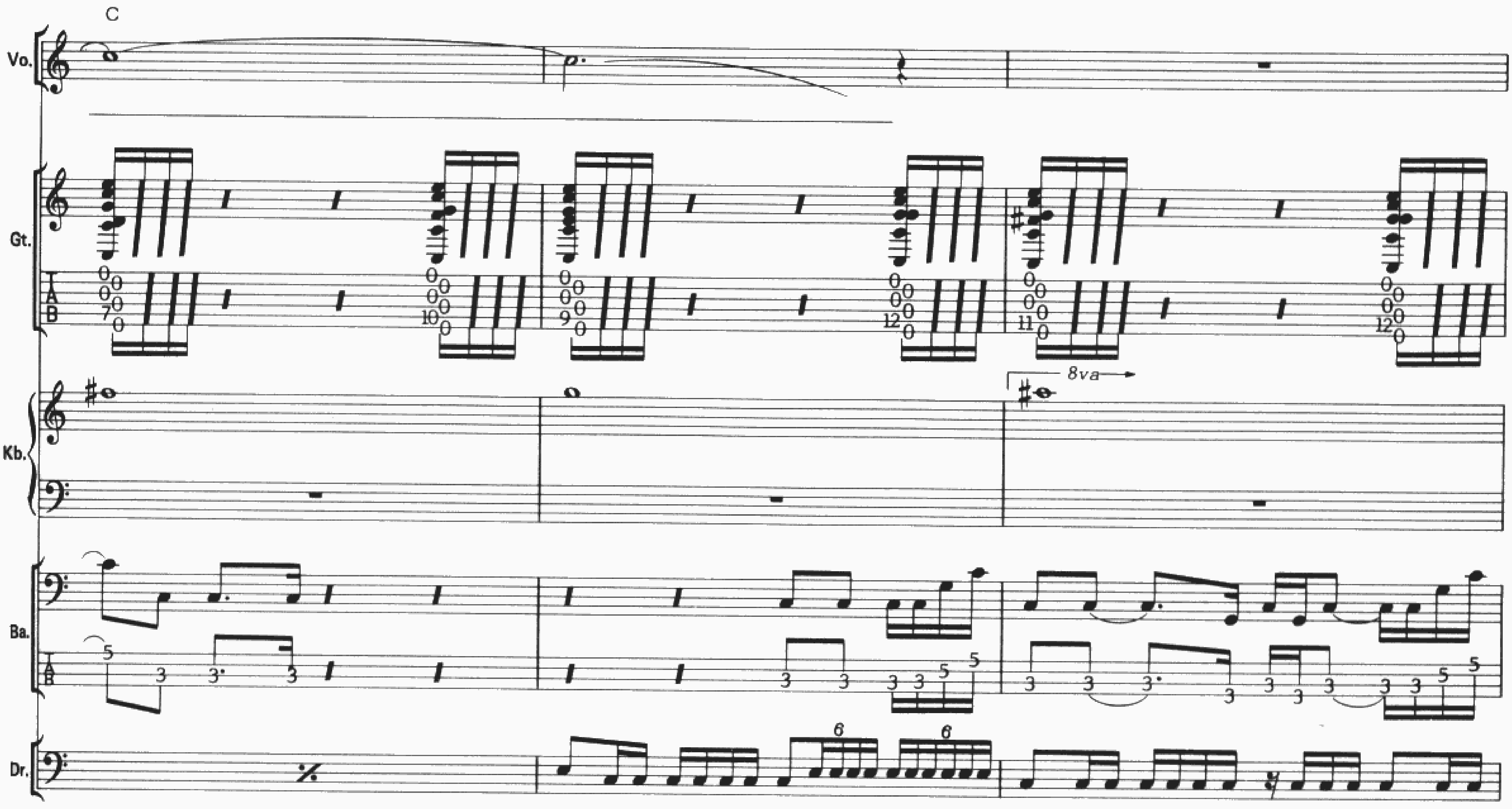
❺ (Ba.) : Bass and strings in unison. Listen to the guitar backing and keep good time.
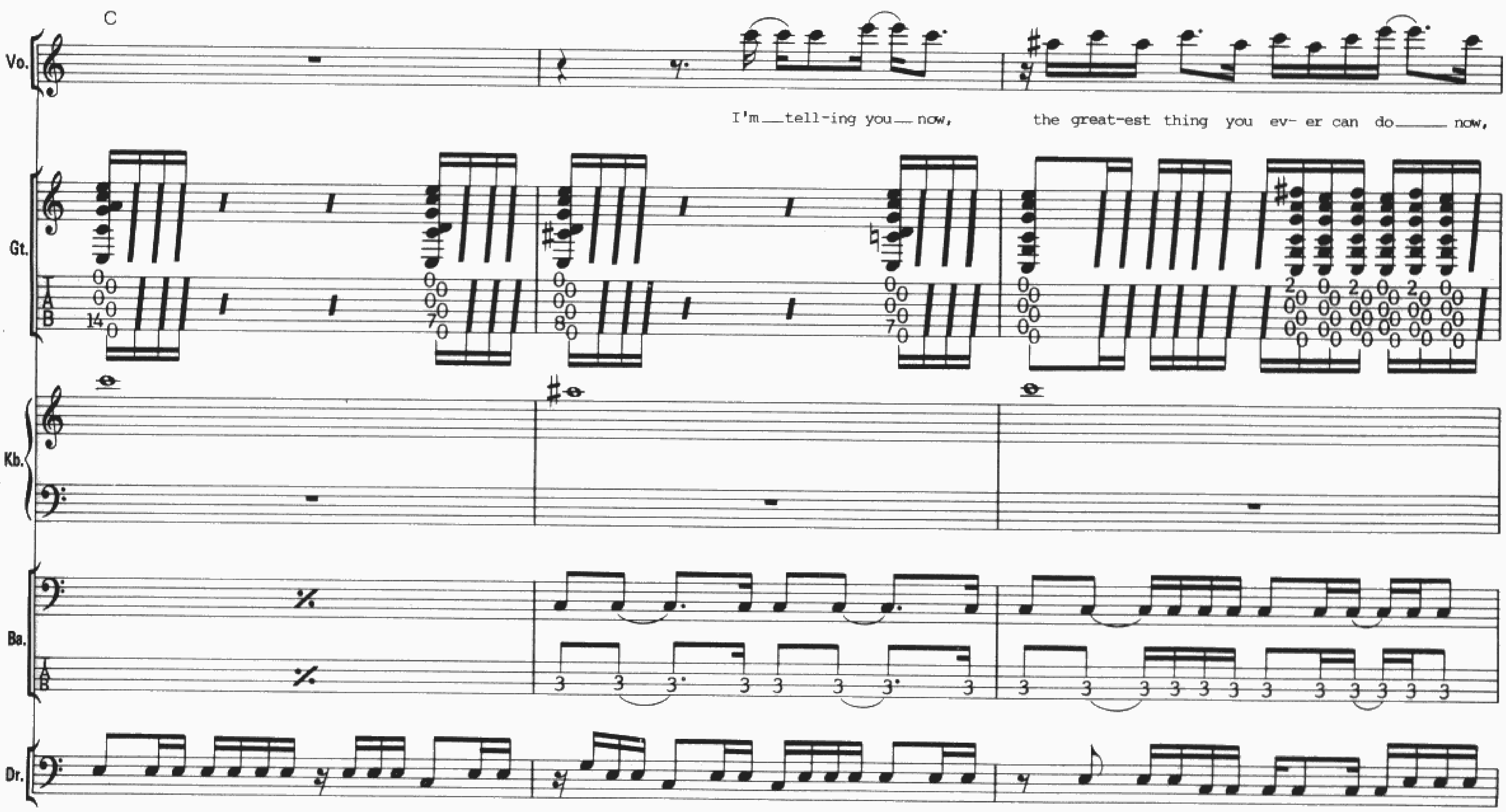

C
(Chorus)
Vo.
look-ing for what I knew.
look-ing for what you knew.
Had a friend, she once told me,
So an - y-time some-bod-y needs you,
"You got a love, you ain't lone - ly,"
don't let them down, al-tho'it grieves you,
Gt.
Kb.
Ba.
2x
Dr.
4.
C
( )=(2x;Chorus)
(Chorus)
Ah
ah
now she's gone and left me on - ly
some day you'll need some - one like they do,
look-ing for what I knew.
look-ing for what you knew.
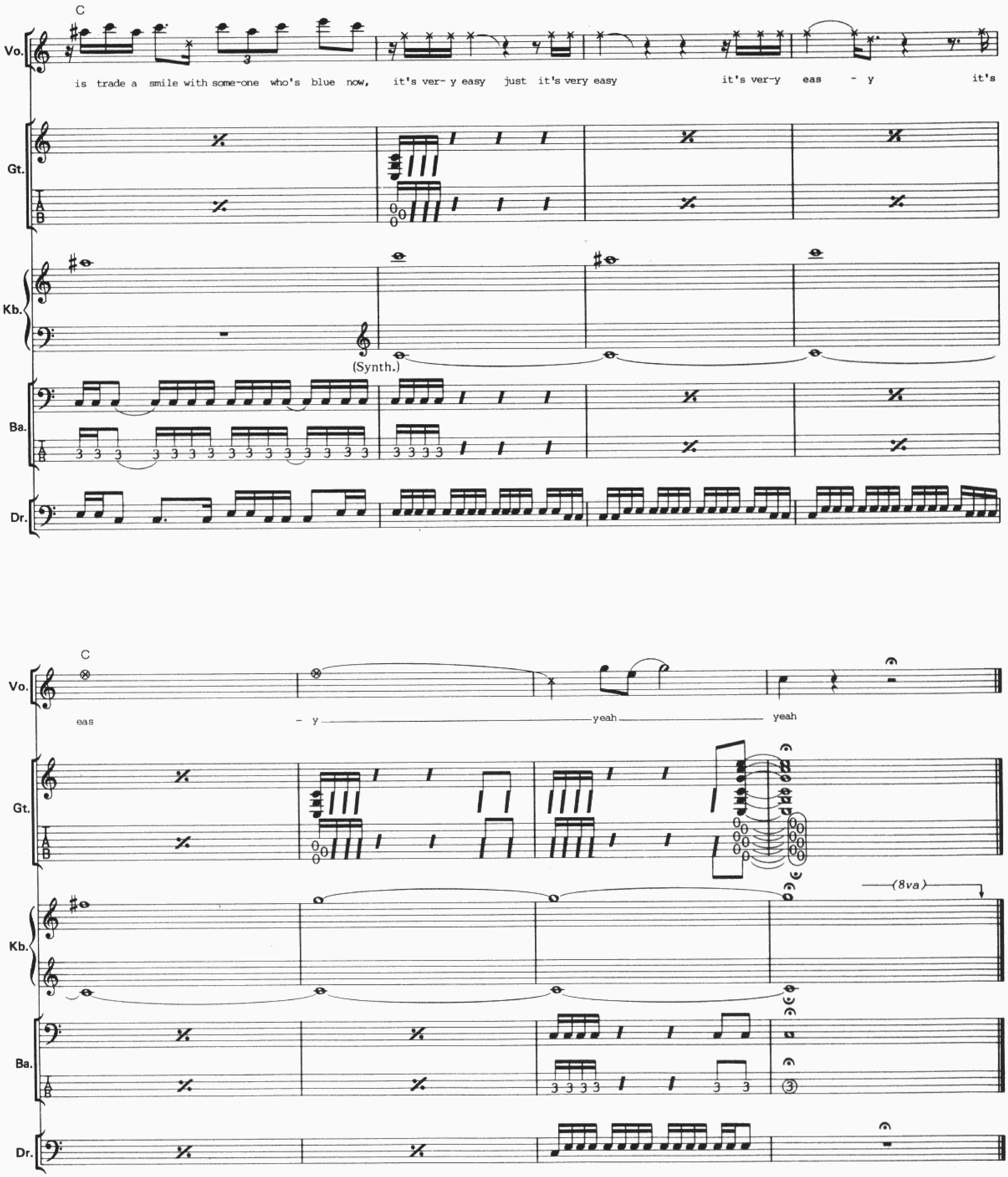

C
ah ah ah ah ah ah
Vo.
Gt.
Kb.
Ba.
Dr.
2x
C
Vo.
Gt.
Kb.
Ba.
Dr.


C
Vo.
Gt.
Kb.
Ba.
Dr.
Mmm, I'm tell-ing you now,
The great-est thing you ev - er can do now,
is trade a smile with some- one who's blue now,
it's ver- y eas- y just.


C
B
Vo.
Gt.
Kb.
Ba.
Dr.
ah yeah mama ma - ma
ma - ma ma - ma ma - ma ma - ma ma - ma


C
Vo.
Gt.
Kb.
8va
Ba.
Dr.


C
Vo.
I'm tell-ing you now, the great-est thing you ev-er can do now,
Gt.
Kb.
Ba.
Dr.


C
Vo.
is trade a smile with some-one who's blue now, it's ver- y easy just it's very easy it's ver-y eas - y it's
Gt.
T
A
B
Kb.
(Synth.)
Ba.
Dr.
C
eas - y yeah yeah
(8va)

CELEBRATION DAY

by Jimmy Page/Robert Plant/John Paul Jones

CELEBRATION DAY

GUITAR
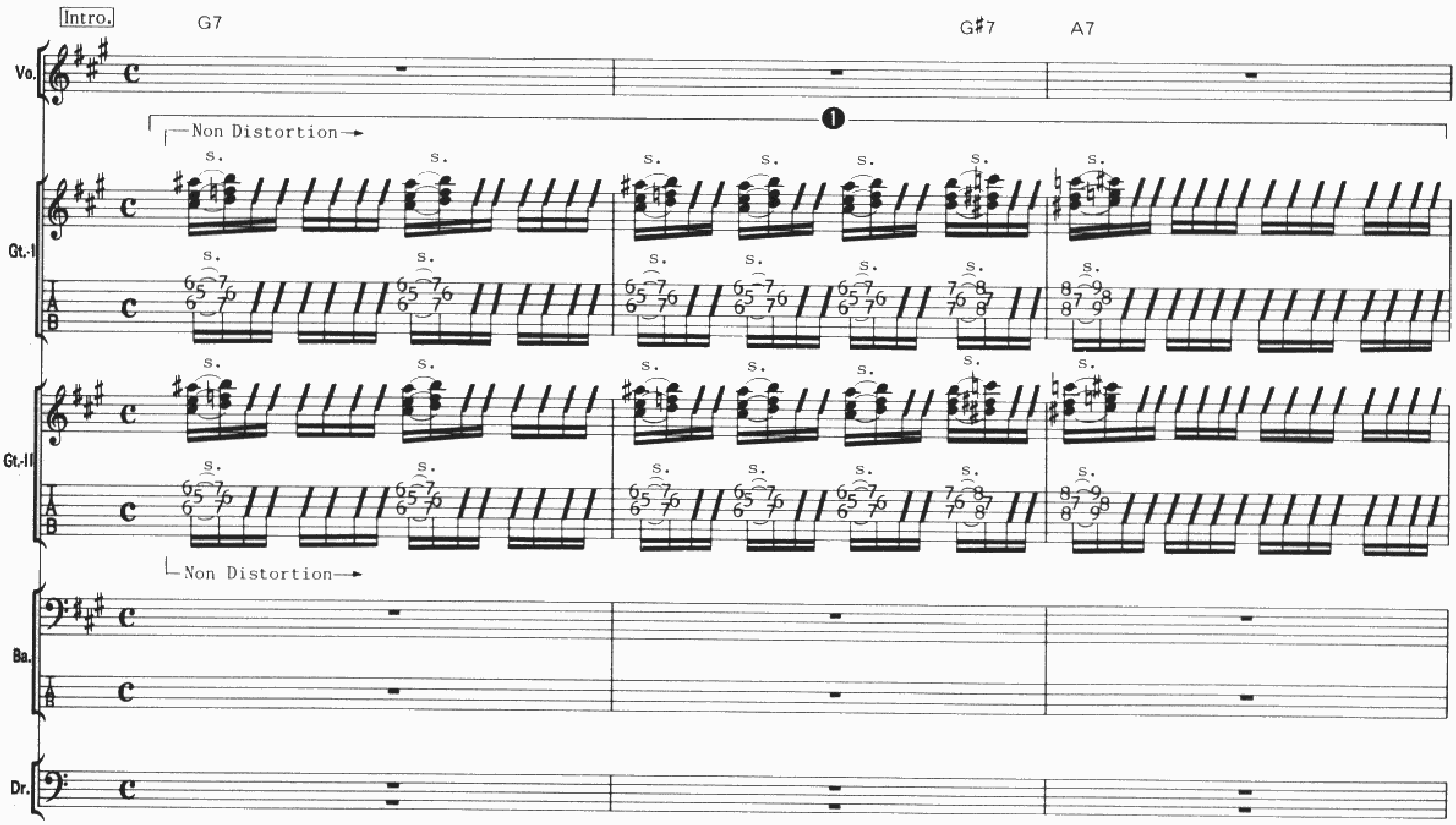
One of the classic Zeppelin numbers which features some truly characteristic riffing from Jimmy Page. Make sure you're really on top of the slides and bends which make up the main riff before trying for the powerful rhythm section drive, and then accent the rhythm as you go.

BASS

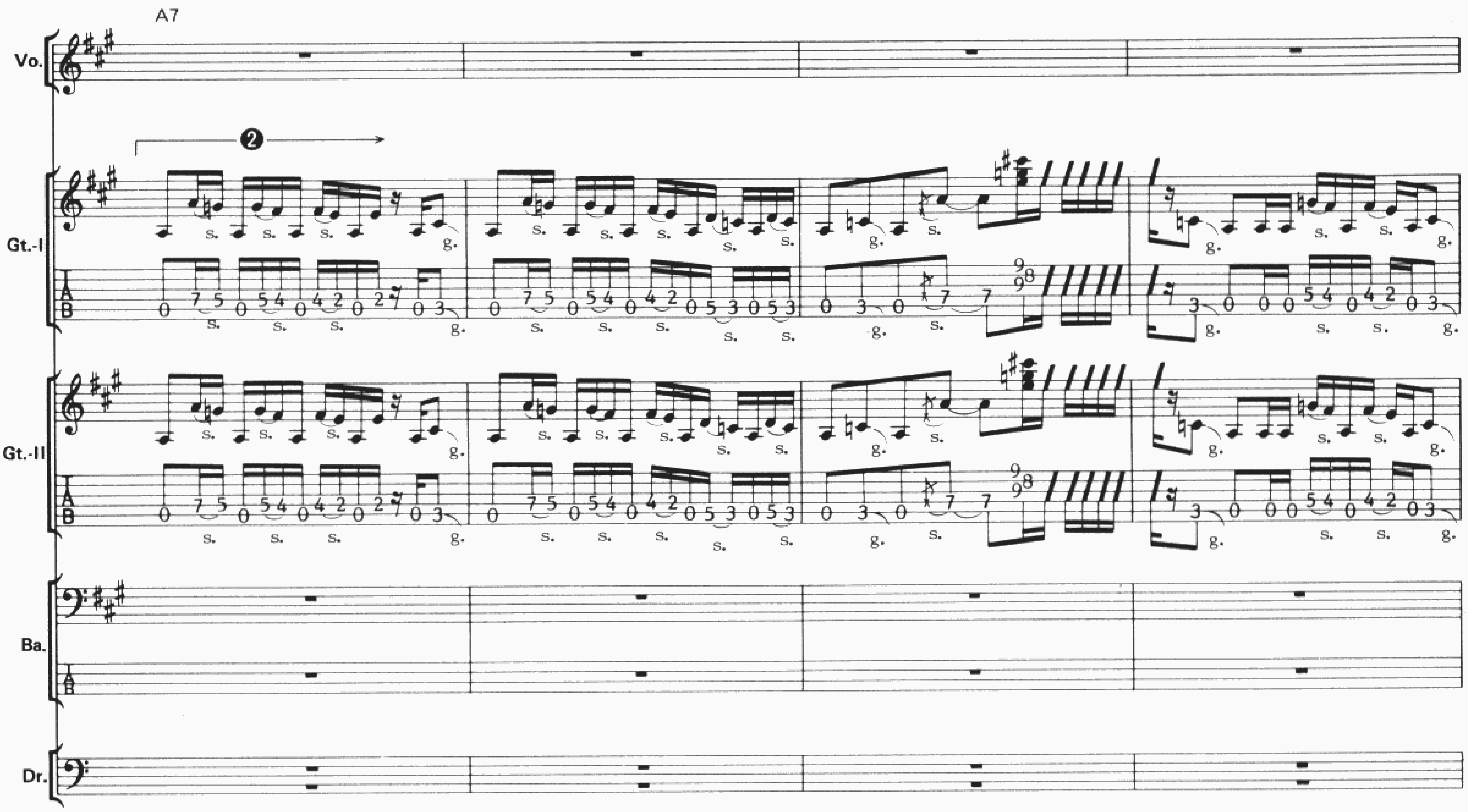
The bass needs clean hard picking which brings out the offbeat, where the timekeeping must be especially exact. The bass line should be powerful and energetic without being either too even or too jerky.
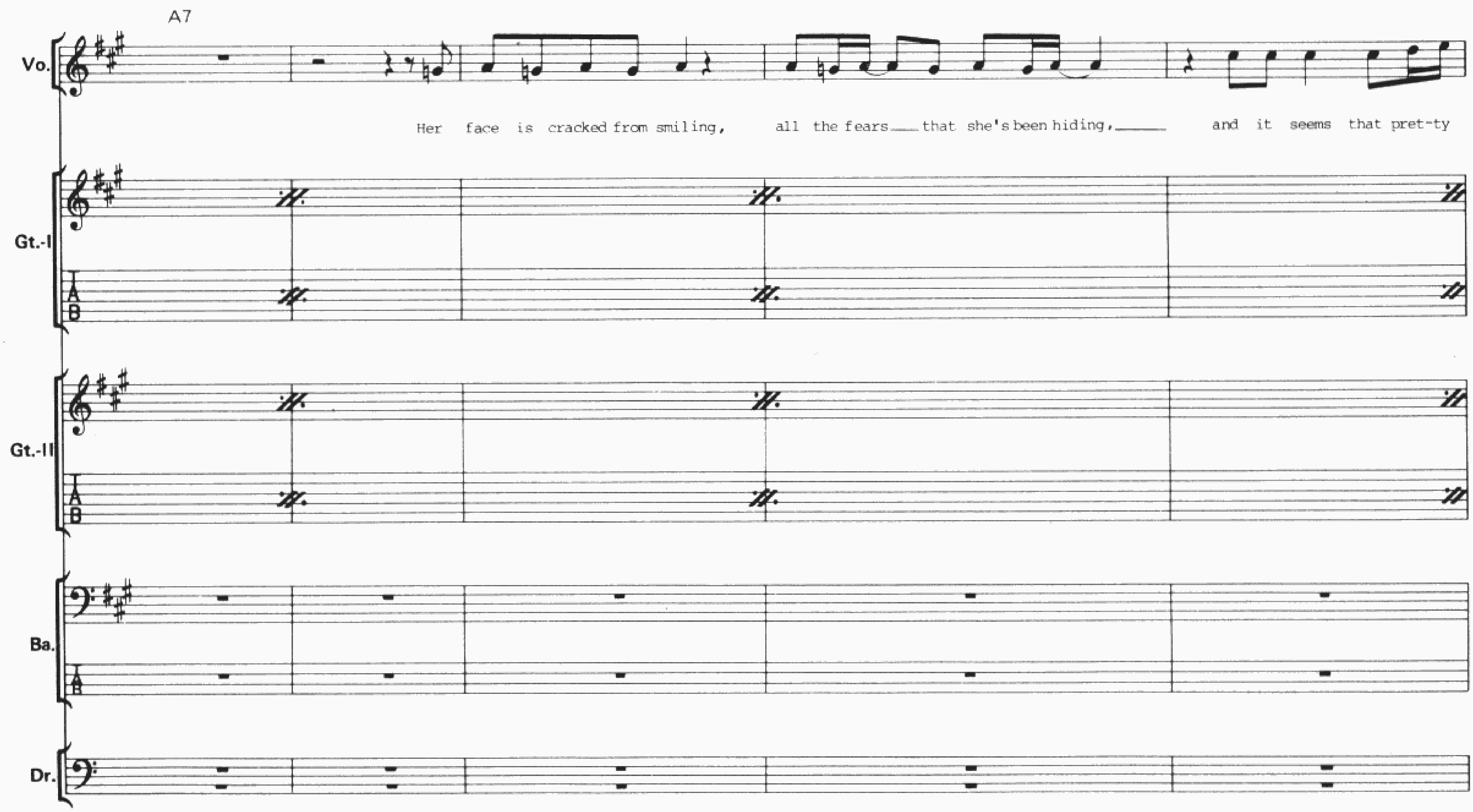
DRUMS

A basic eight beat pattern with an offbeat feel. The main point for the drummer is how to bring out that tremendous drive with such a simple pattern. Despite this seeming simplicity, it's best to go for a careful approach, building up the phrases gradually.
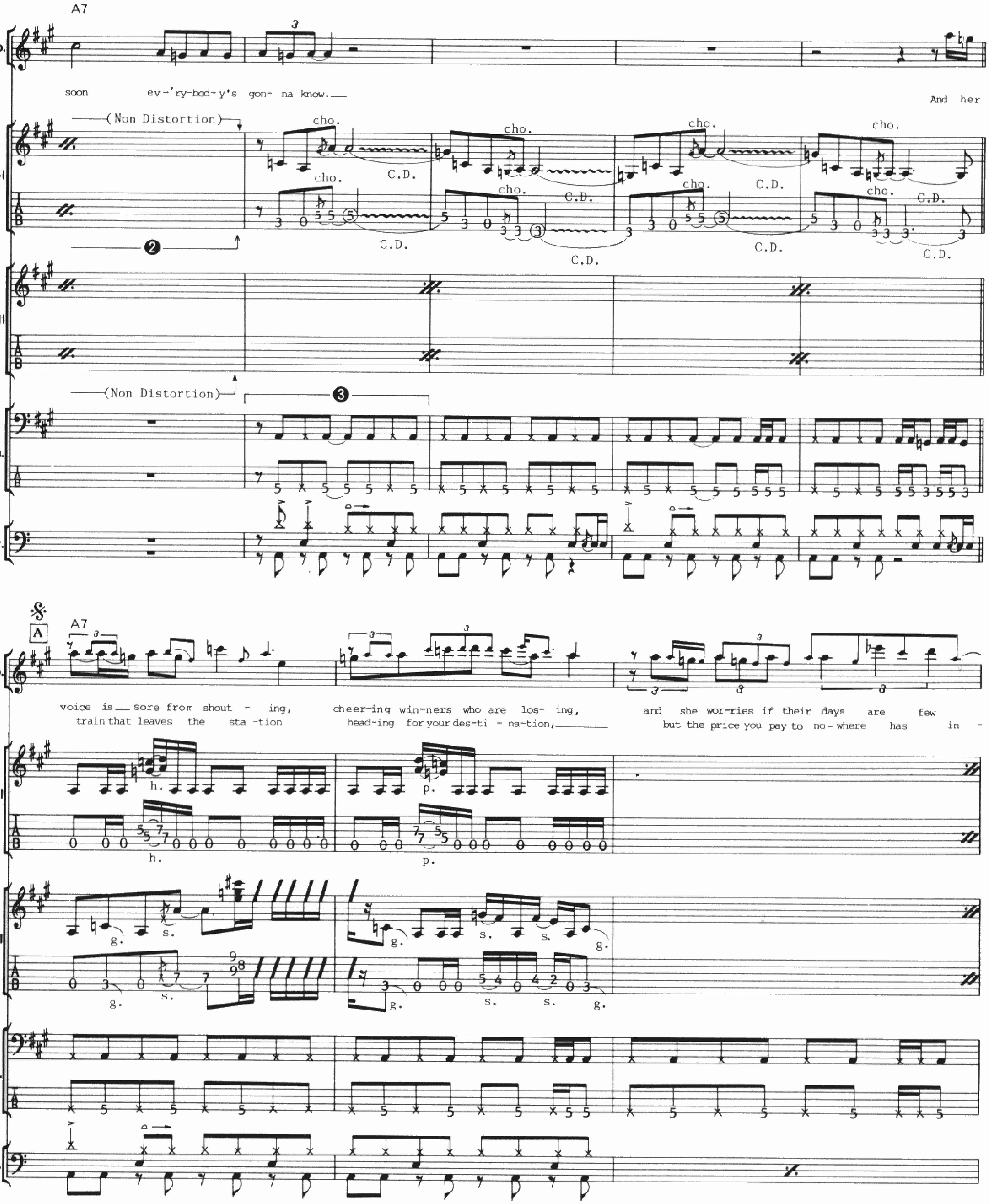


❶ (Gt.) : This section calls for tight cutting, accurate slides and exact rhythm.
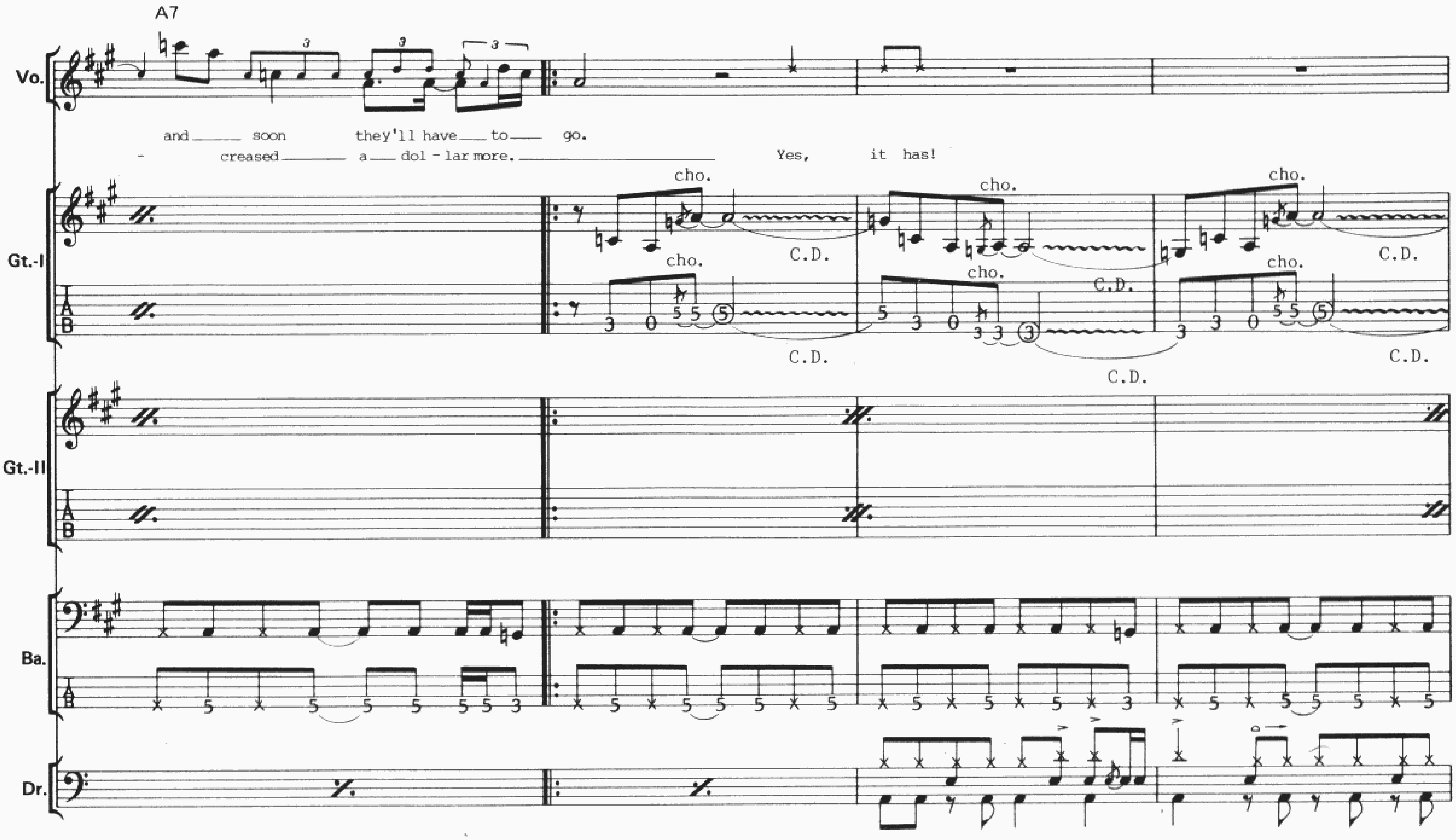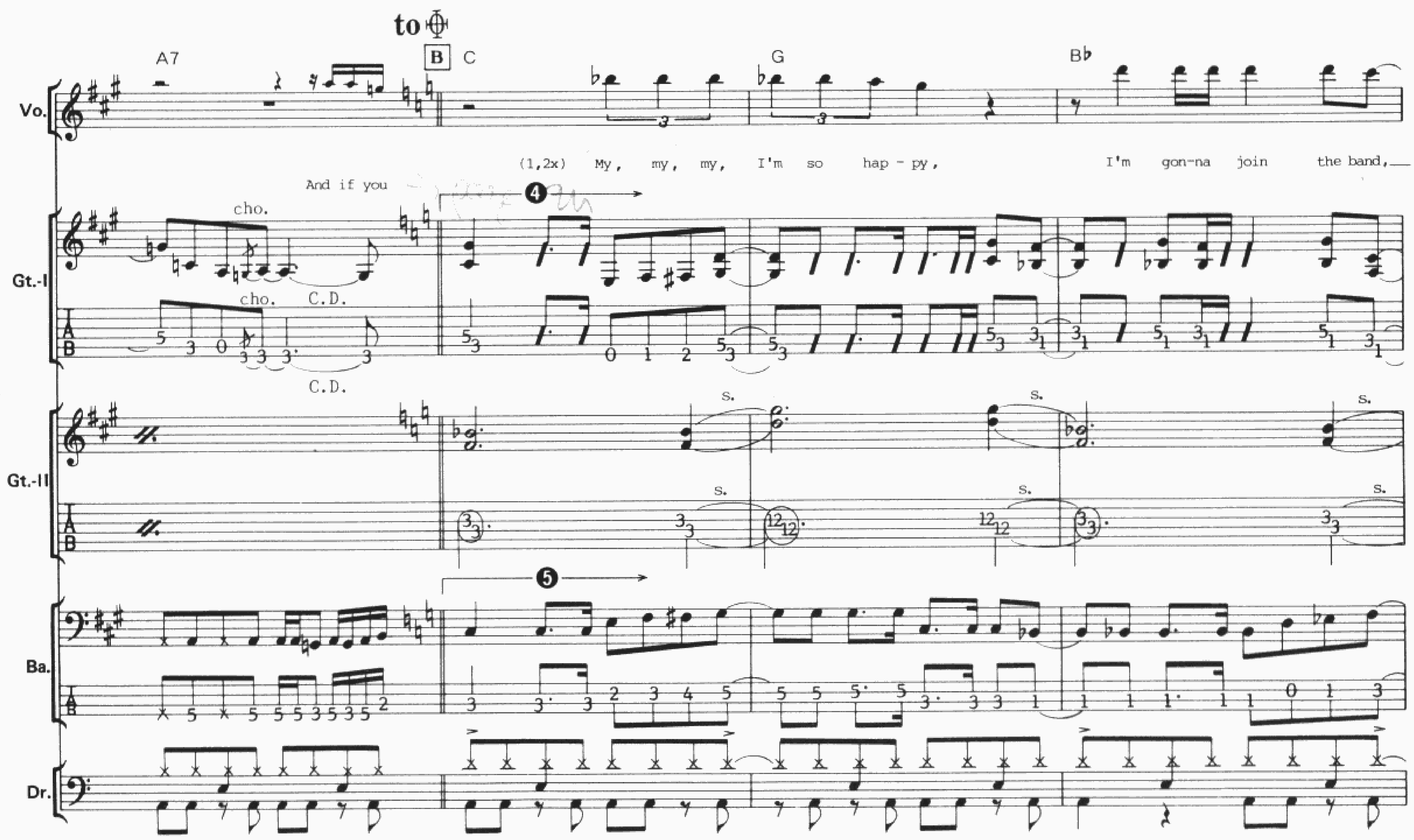




❷ (Gt.) : Pick the 5th string while the slide on the 4th string is still sounding.
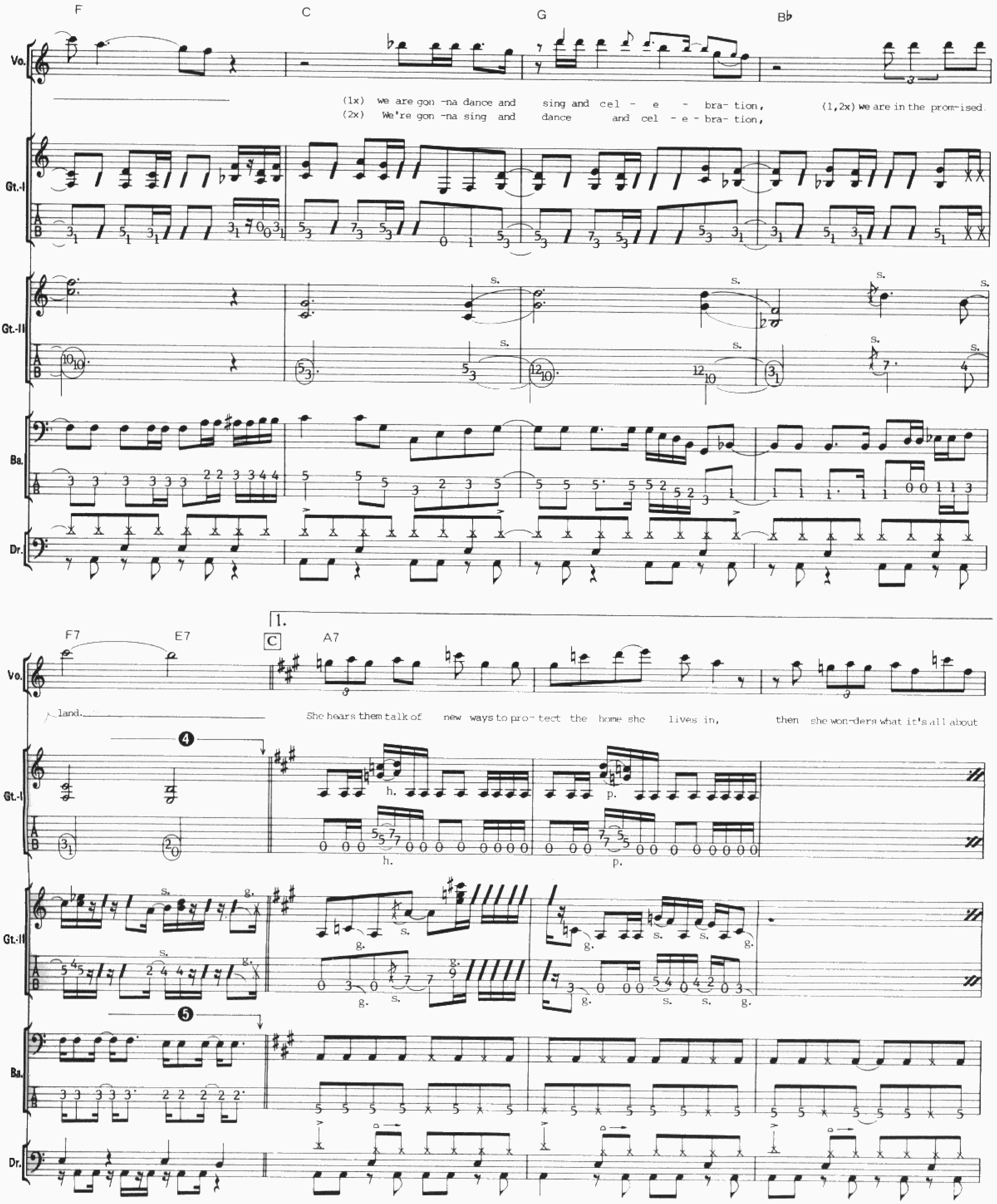


❸ (Ba.) : Play downstrokes on all these eight beats for a strong attack.
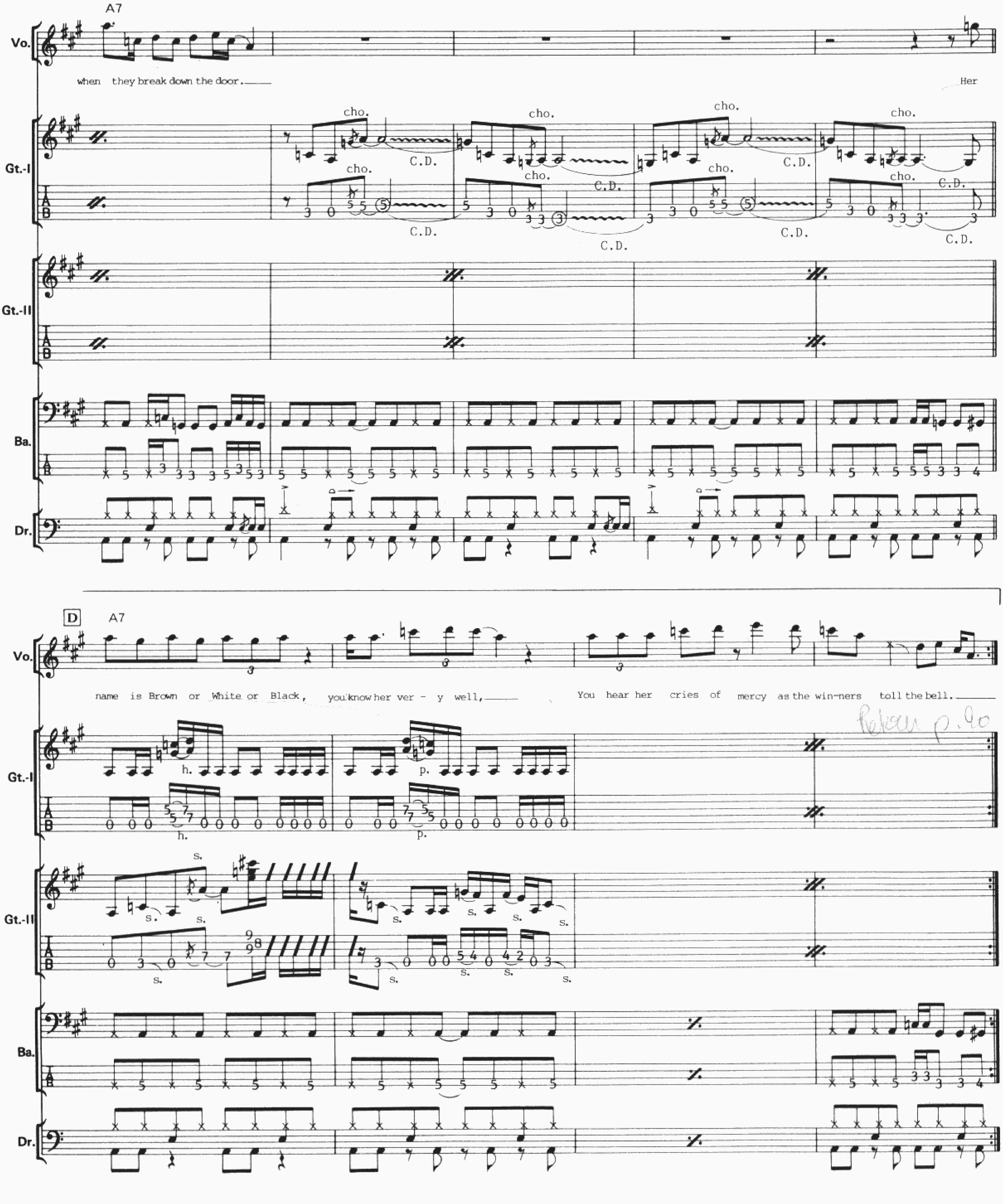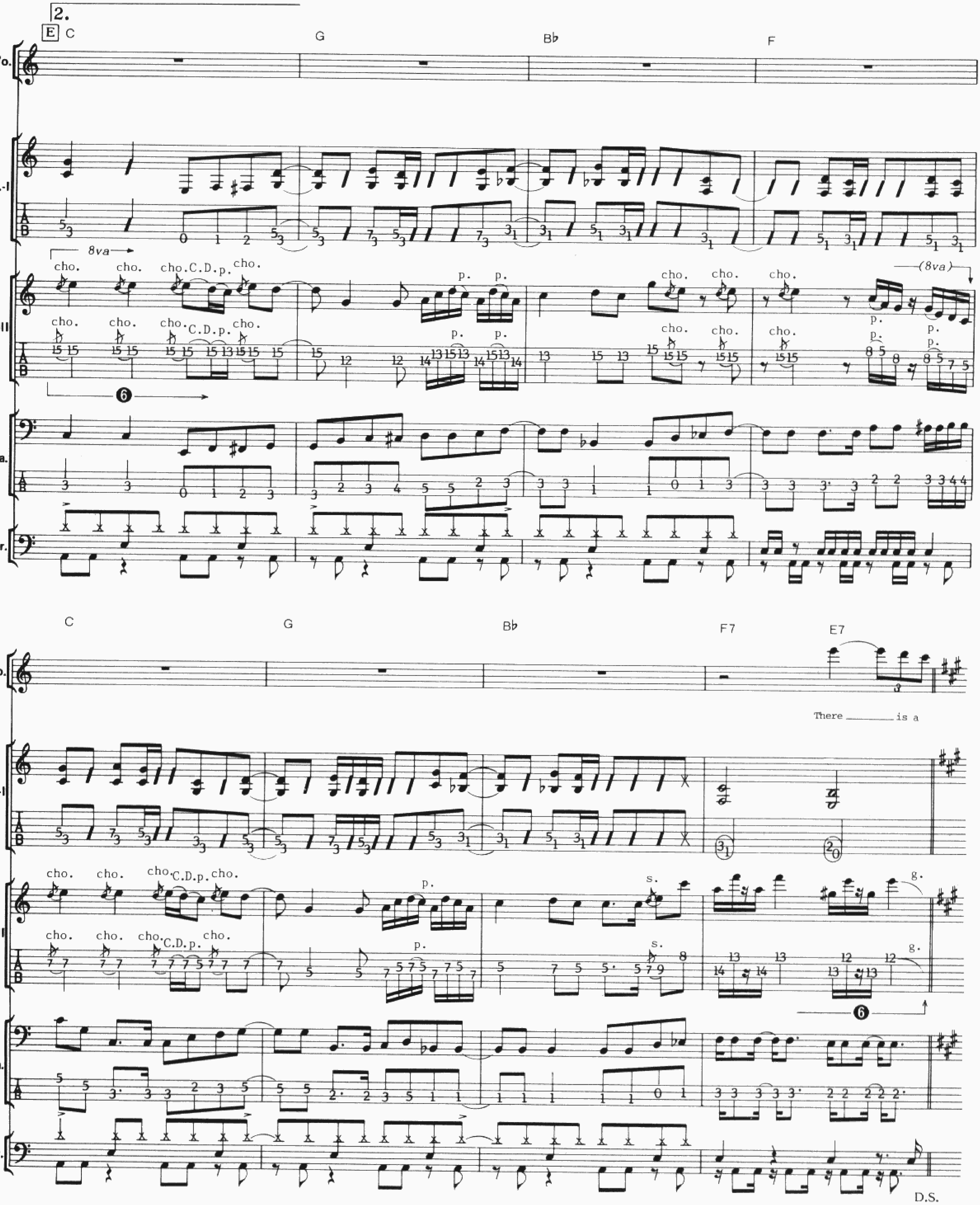




❹ (Gt.) : Classic rock 'n roll style playing. Watch out tor wong notes with your little finger.
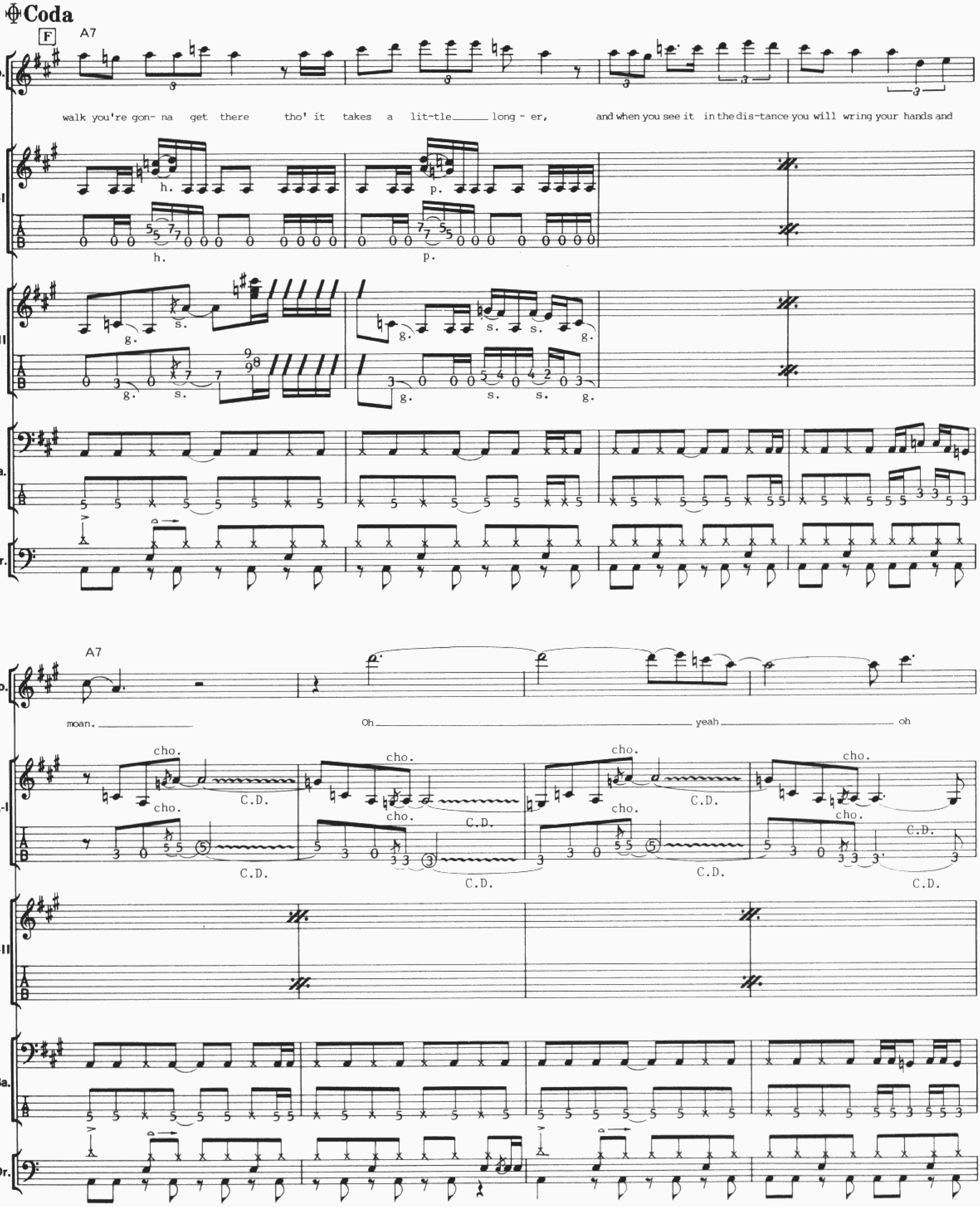
❺ (Ba.) : The bass line here is a simple 16 beat rhythm, but don't let it get too even.
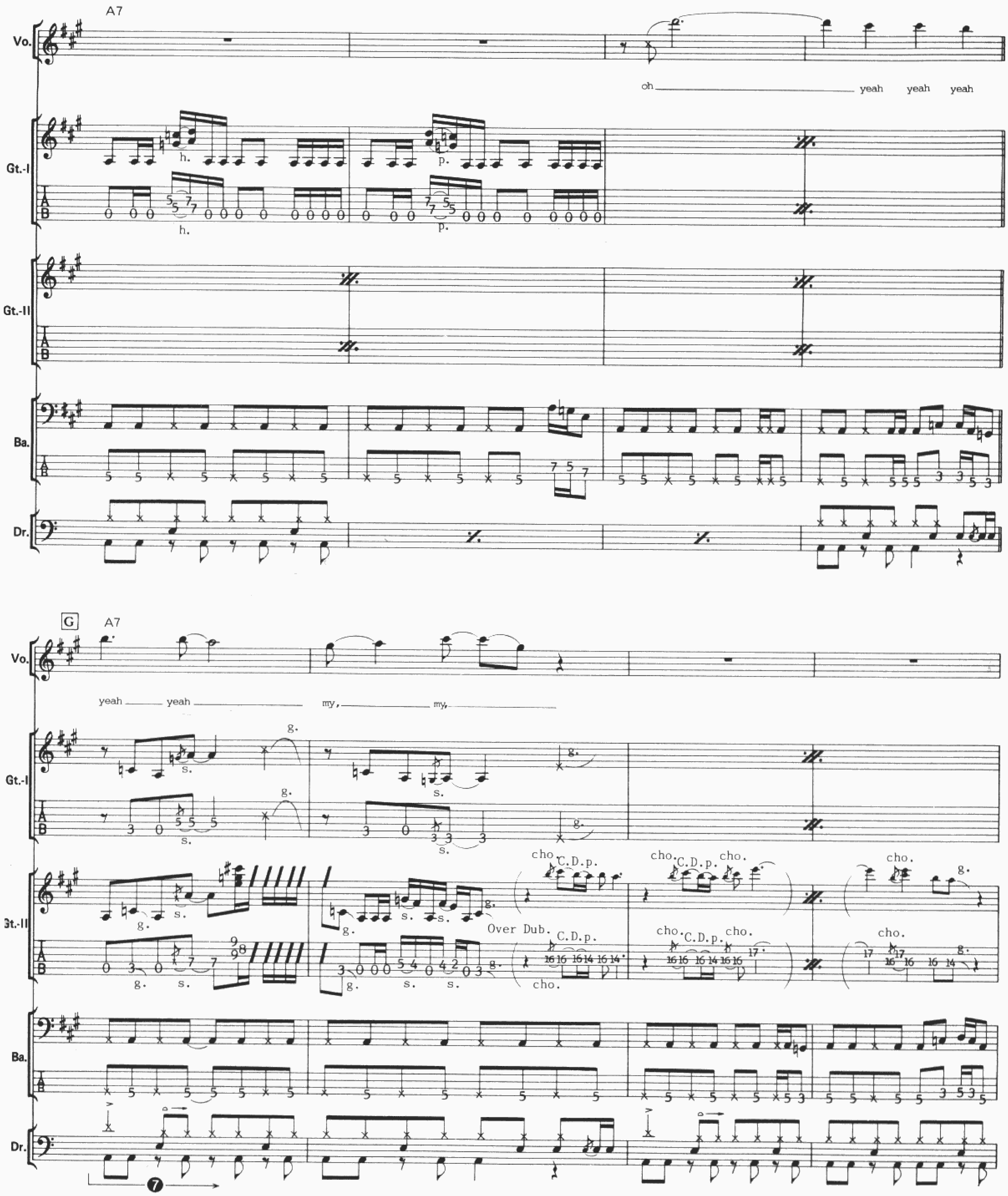

F
C
G
B♭
Vo.
(1x) we are gon -na dance and sing and cel - e - bra- tion,
(2x) We're gon -na sing and dance and cel - e - bra- tion,
(1,2x) we are in the prom-ised
Gt.-I
Gt.-II
Ba.
Dr.
F7
E7
1.
C
A7
land.
She hears them talk of new ways to pro- tect the home she lives in,
then she won-ders what it's all about


A7
Vo.
when they break down the door.
Her
Gt.-I
cho.
C.D.
Gt.-II
Ba.
Dr.
D
A7
name is Brown or White or Black, you know her ver - y well,
You hear her cries of mercy as the win-ners toll the bell.
h.
p.
s.
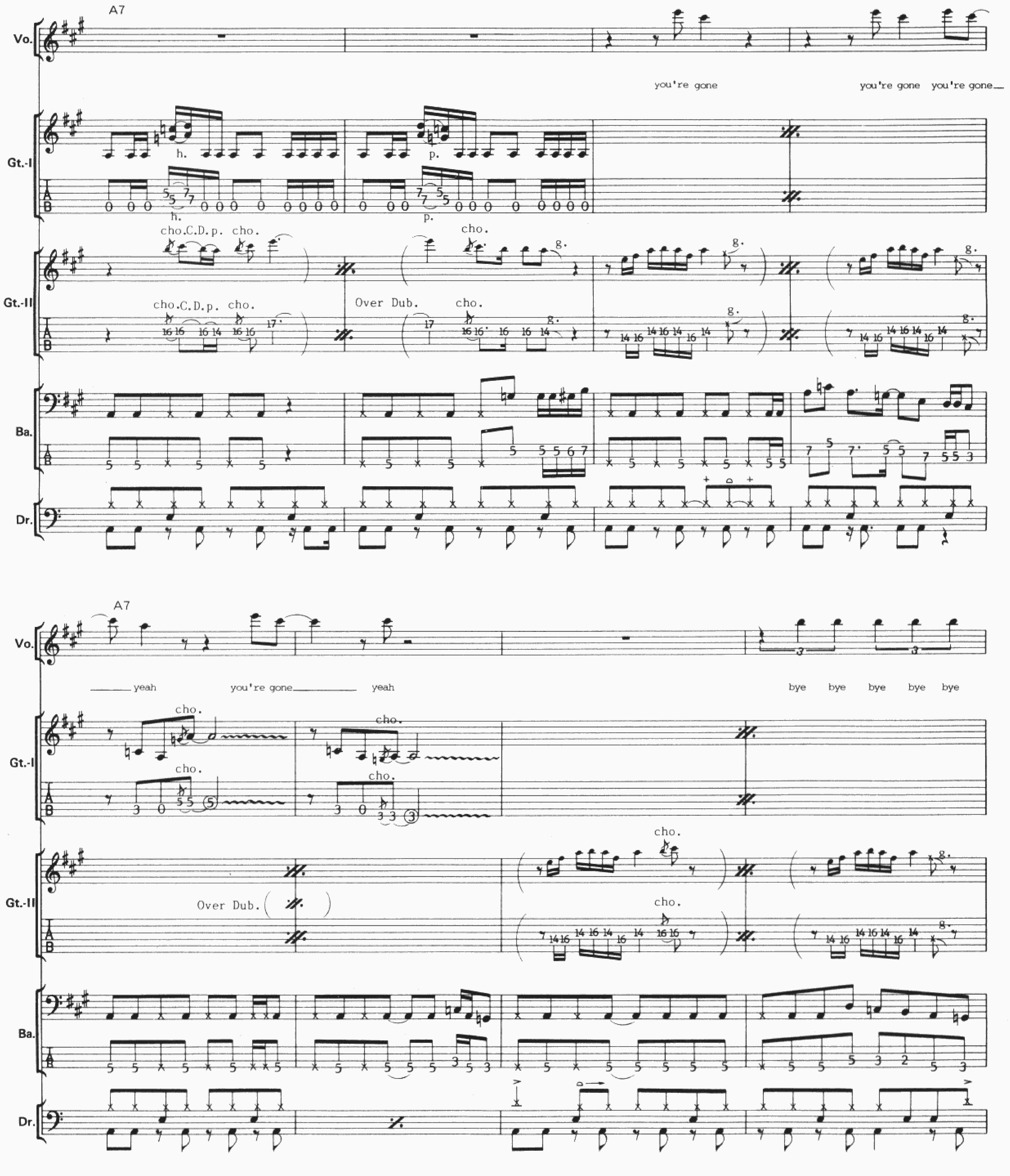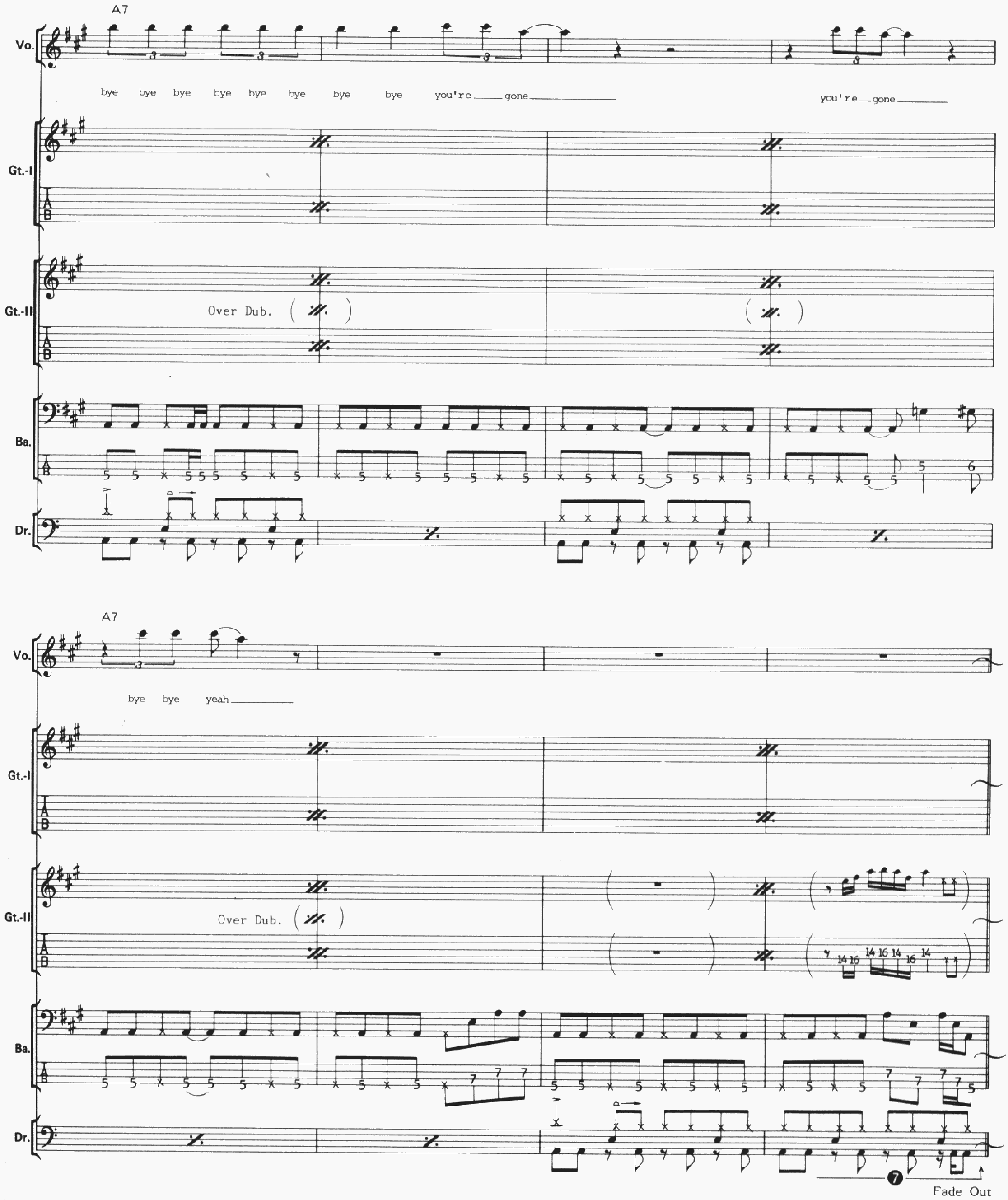


❻ (Gt.) : The bending phrases here are slightly restrained so as to give the whole section an accented feeling.


Coda
F
A7
Vo.
walk you're gon- na get there tho' it takes a lit-tle long - er, and when you see it in the dis-tance you will wring your hands and
Gt.-I
h.
p.
Gt.-II
g.
s.
Ba.
Dr.
A7
moan.
Oh
yeah
oh
cho.
C.D.



❼ (Dr.) : Avoid any irregularity here and keep up the power throughout.


A7
Vo.
you're gone
you're gone you're gone
Gt.-I
Gt.-II
cho.C.D.p. cho.
Over Dub.
cho.
Ba.
Dr.
A7
yeah
you're gone
yeah
bye bye bye bye bye



A7
Vo.
bye bye bye bye bye bye bye bye you're gone
you're gone
Gt.-I
Gt.-II
Over Dub.
Ba.
Dr.
A7
bye bye yeah
Over Dub.
Fade Out

LED ZEPPELIN

SINCE I'VE BEEN LOVING YOU
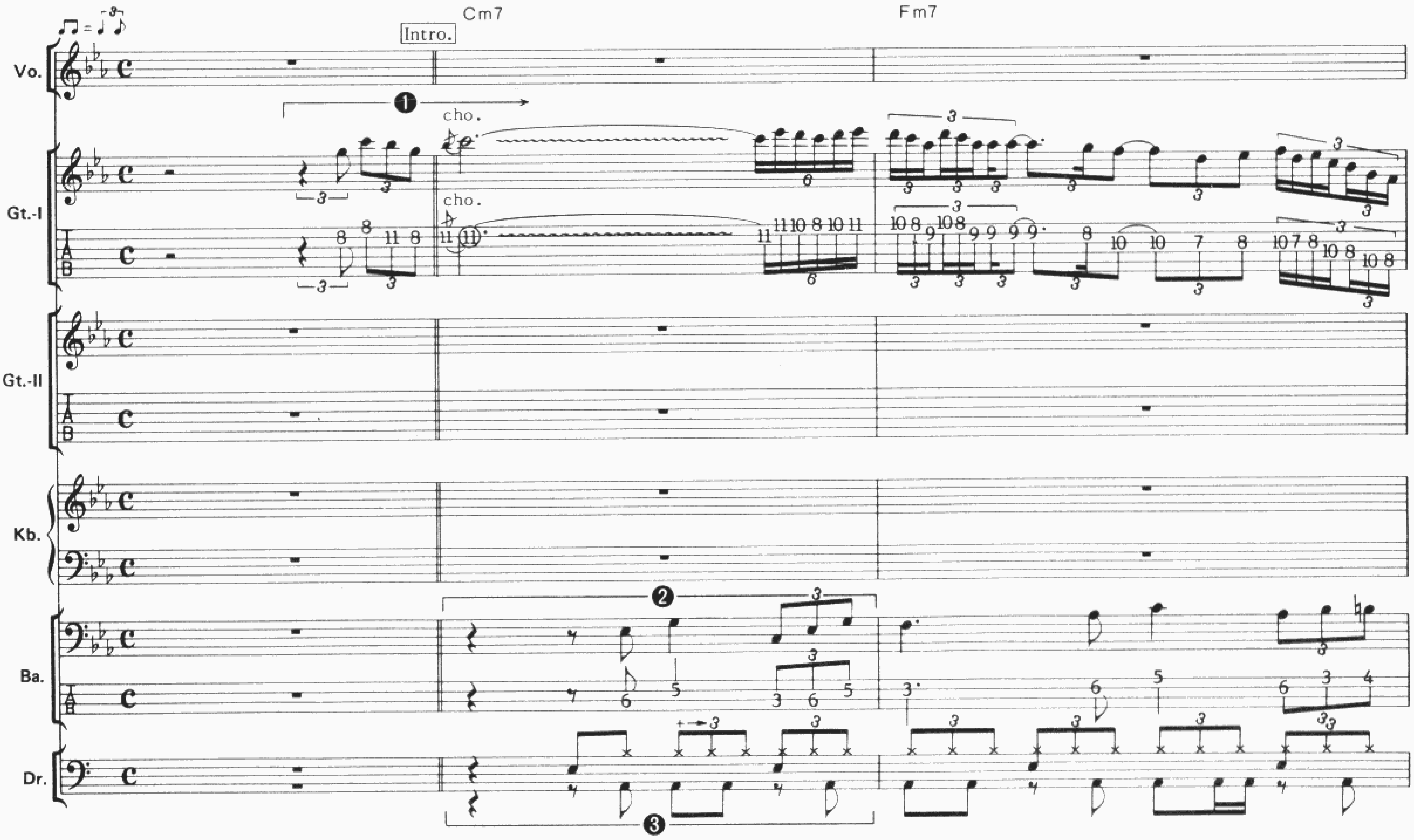
by Jimmy Page/Robert Plant/John Bonham

SINCE I'VE BEEN LOVING YOU

GUITAR
Full of the bluesy phrases for which Jimmy Page is renowned, "Since I've Been Loving You" requires a considerable amount of technique, but it's worthwhile adding it to your repertoire if you're interested in mastering the feeling and phrasing of blues guitar. You can learn a lot in that direction from just this one song.

BASS
A slow minor key blues number with the rhythm in triplets. For the bass guitarist, the main point, in addition to keeping in with the restrained rhythm, is the need for a heavy broad sound. For the most part, the bass line centres on the root notes of the chords, but there's no fixed pattern, so the main thing is how to blend in with the overall mood of the song. A really laid-back feel is essential.
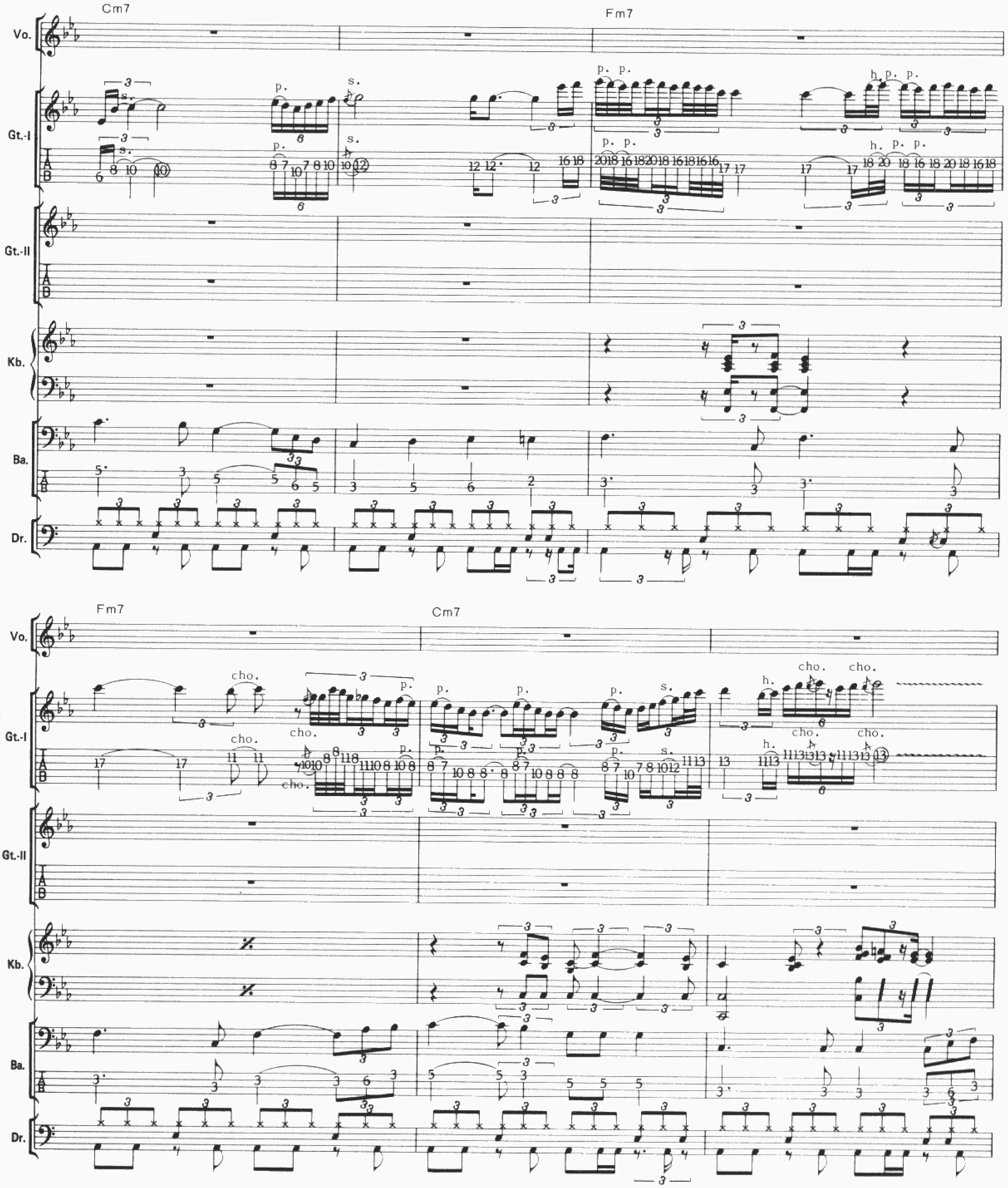
DRUMS
The drumming on this song needs to be powerful and restrained yet very relaxed. There's a variety of fills: eight beat, sixteen beat, triplets, sextuplets, and it's a challenge to the drummer to negotiate their way smoothly through them. The central rhythm, however, is the triplet. Listen closely to the guitar for the climax points.
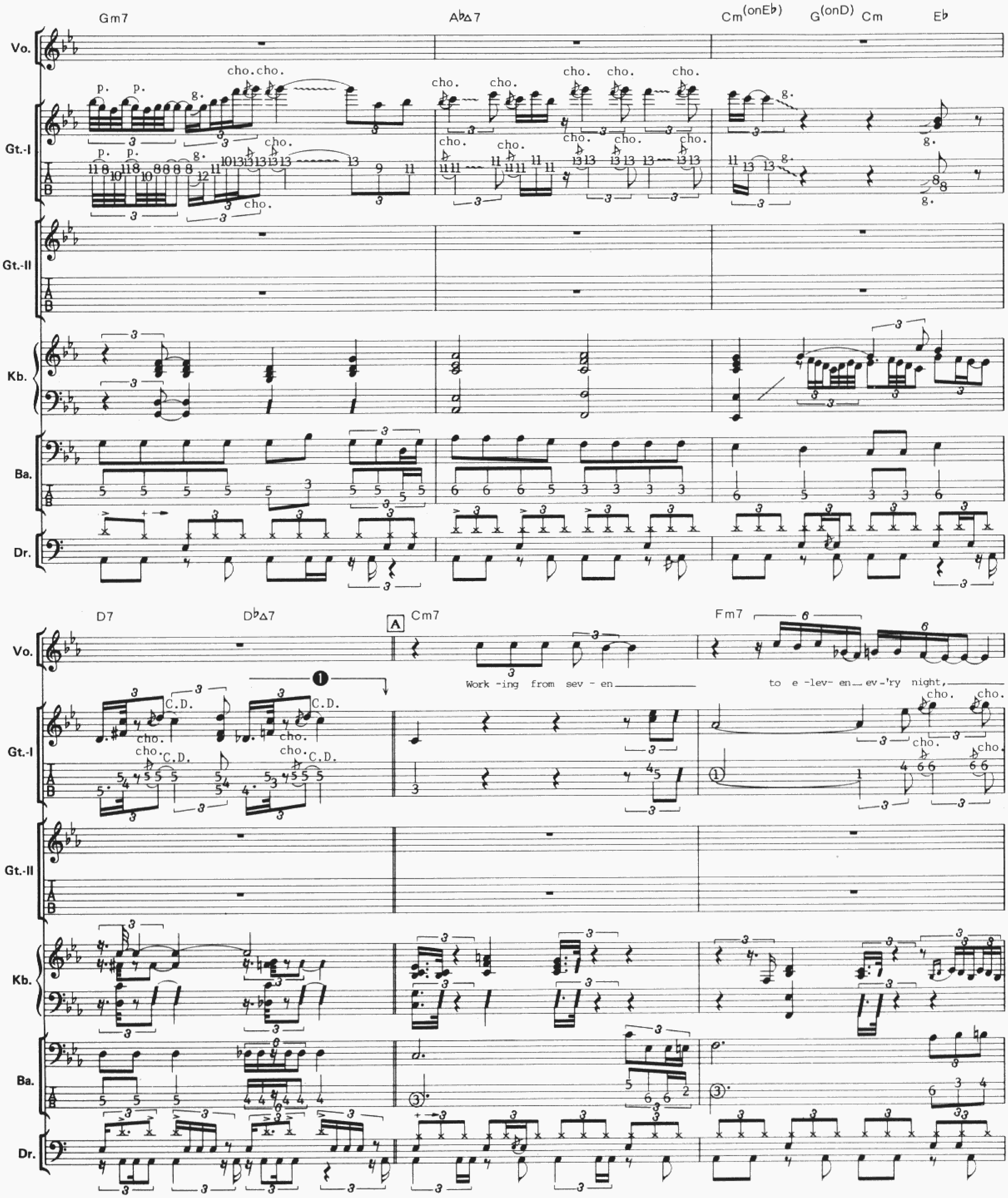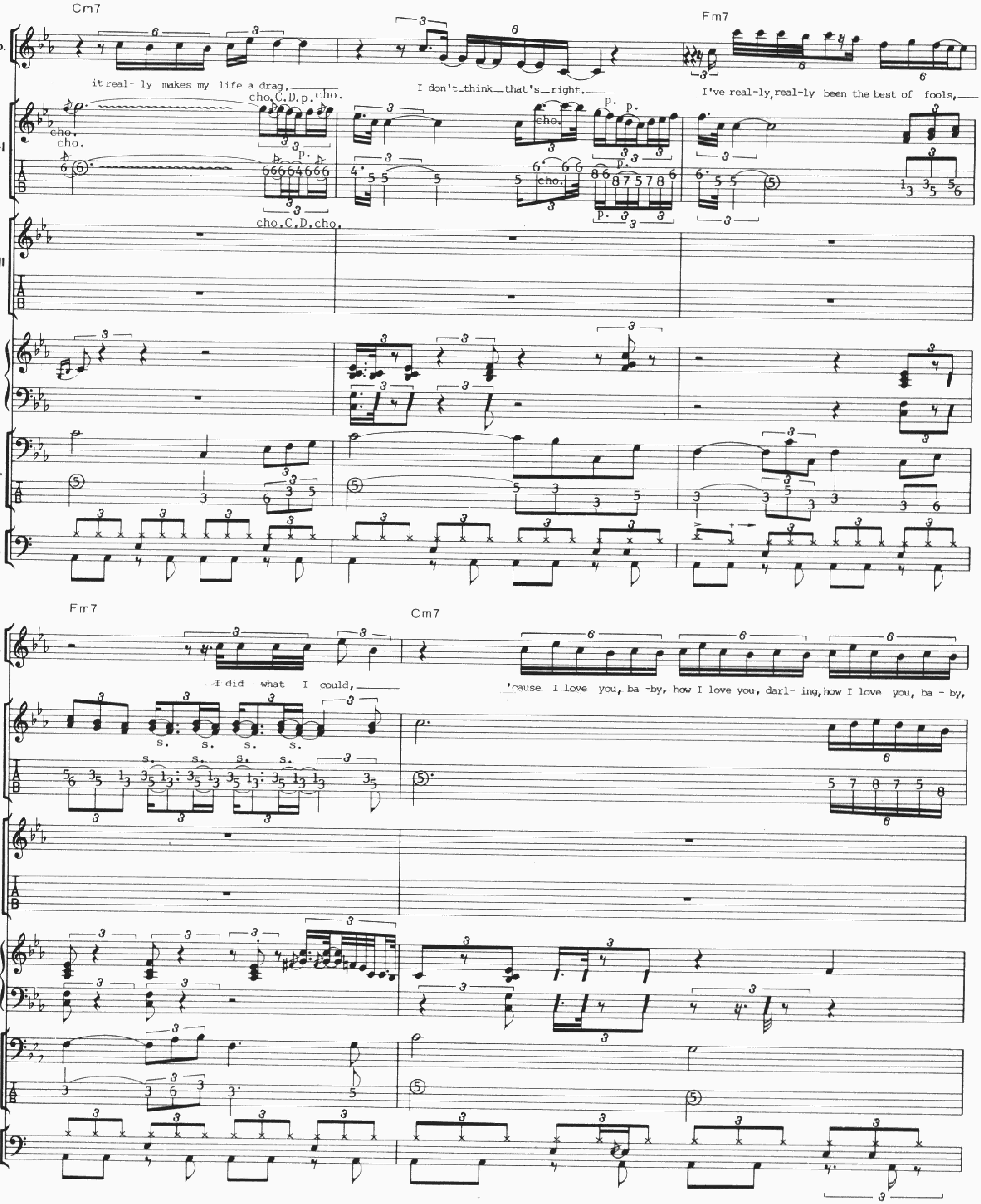


❶ (Gt.) : The bends should be restrained and relaxed, the picking light and the phrasing smooth.
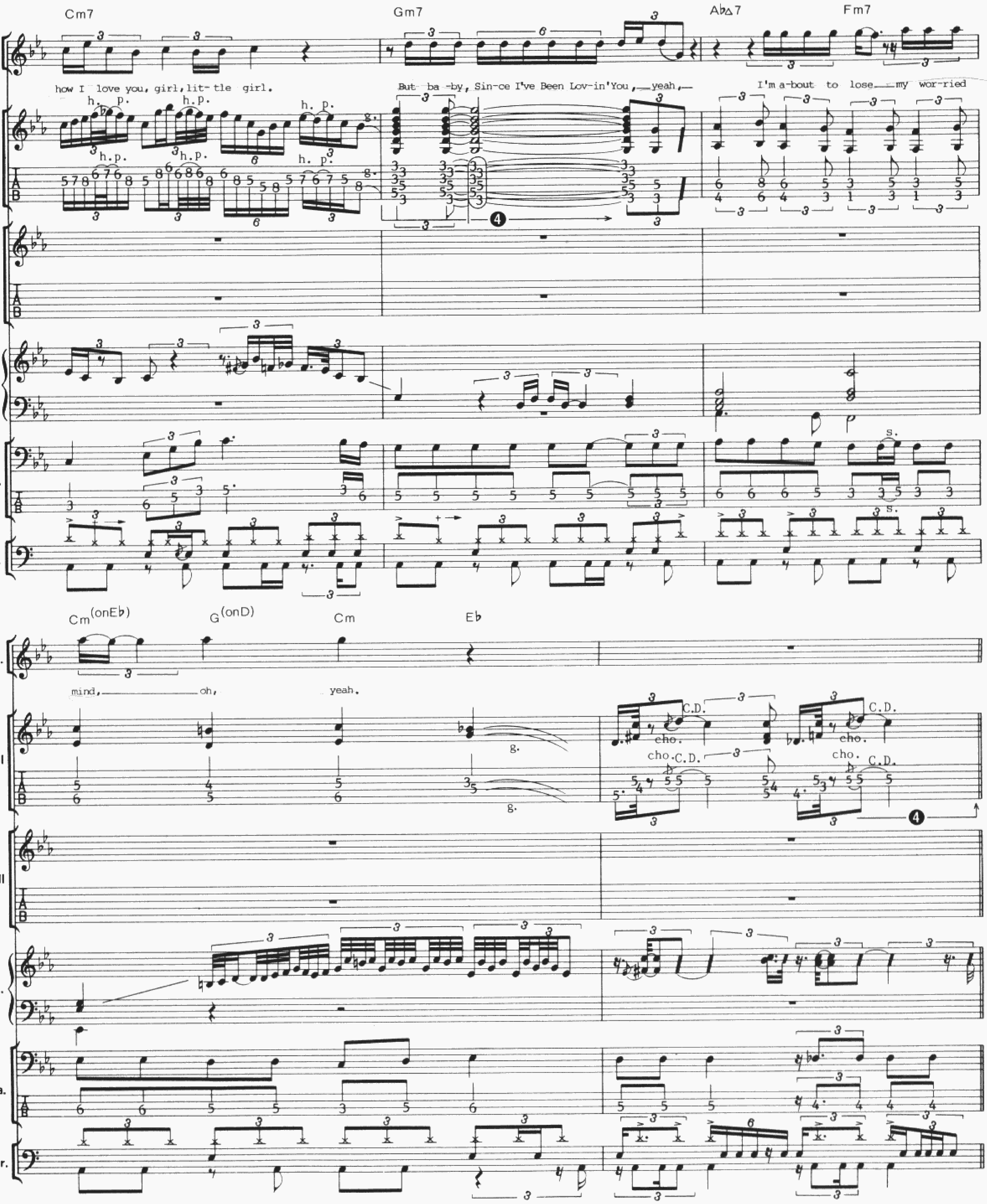
❷ (Ba.) : Feel the rhythm from the drummer's snare entry on the second beat of the bar.

❸ (Dr.) : The rhythm of this bar sets the tone for the whole song, so be sure to get it right.
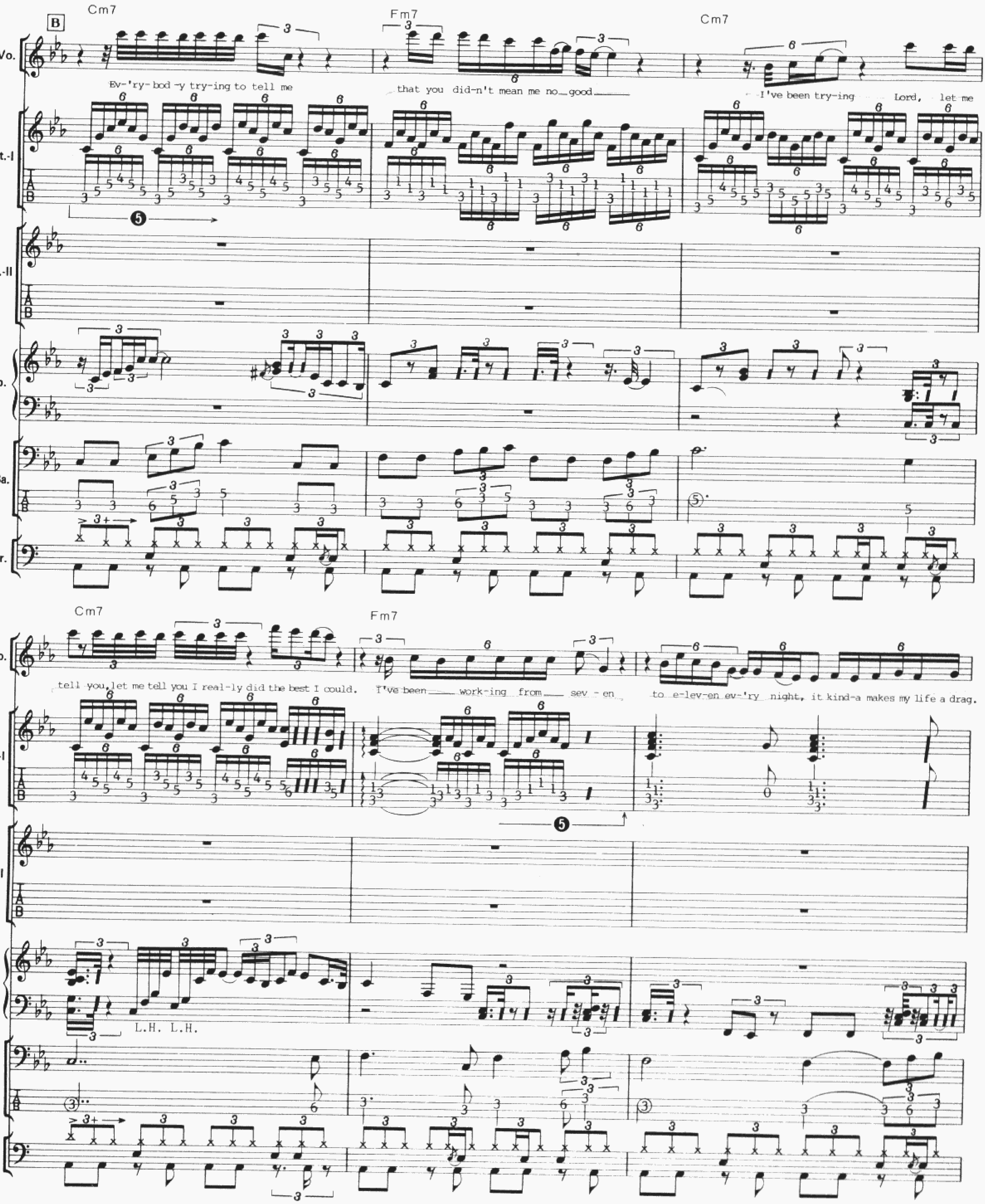

Cm7
Fm7
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
p.
s.
h.
cho.
Fm7
Cm7


Gm7
A♭△7
Cm(onE♭)
G(onD)
Cm
E♭
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
cho.
p.
g.
D7
D♭△7
A
Cm7
Fm7
Work -ing from sev - en
to e -lev- en ev-'ry night,
C.D.
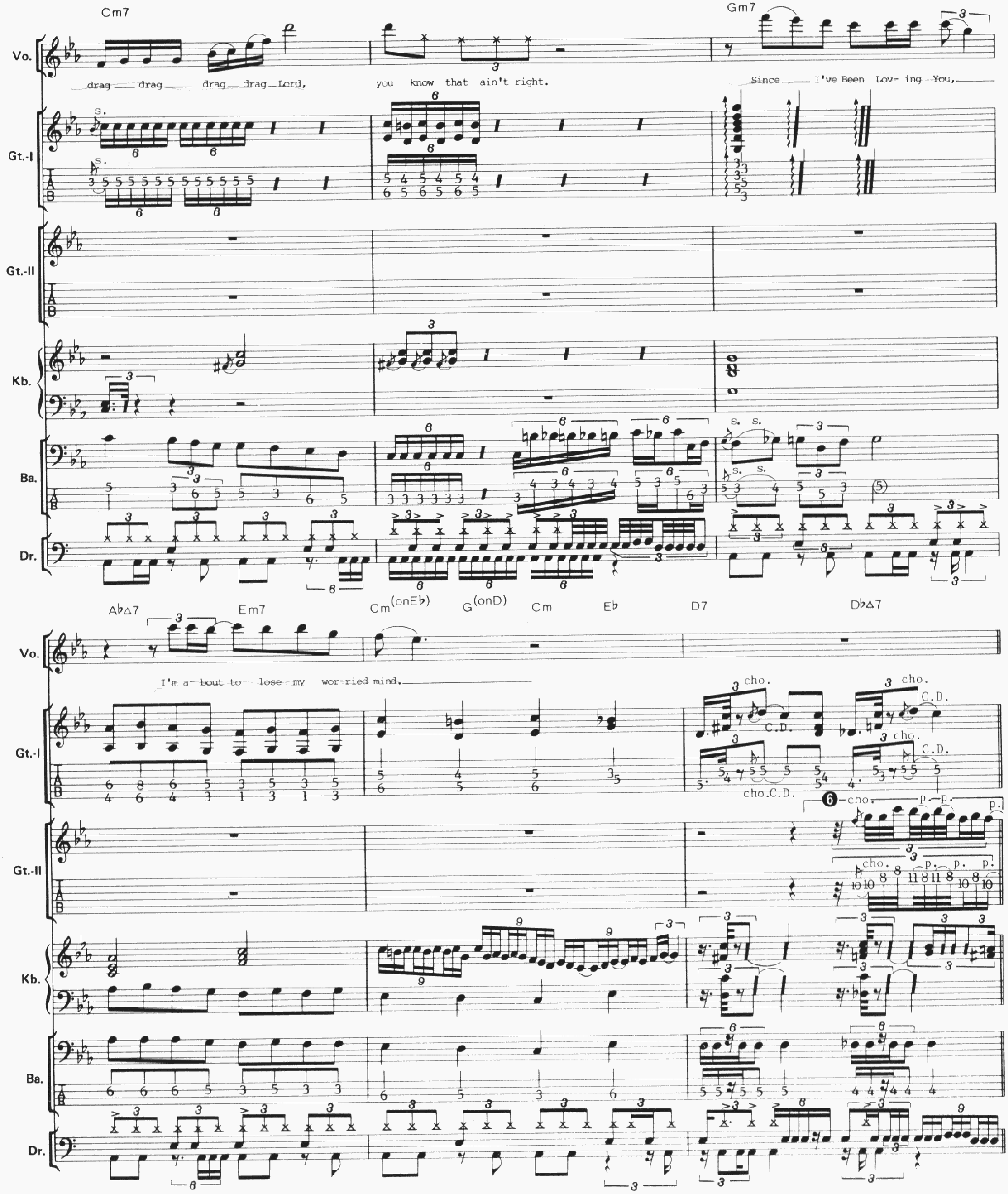

Cm7
Fm7
Vo.
it real- ly makes my life a drag,
I don't think that's right.
I've real-ly, real-ly been the best of fools,
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
Fm7
Cm7
I did what I could,
'cause I love you, ba -by, how I love you, darl- ing, how I love you, ba - by,
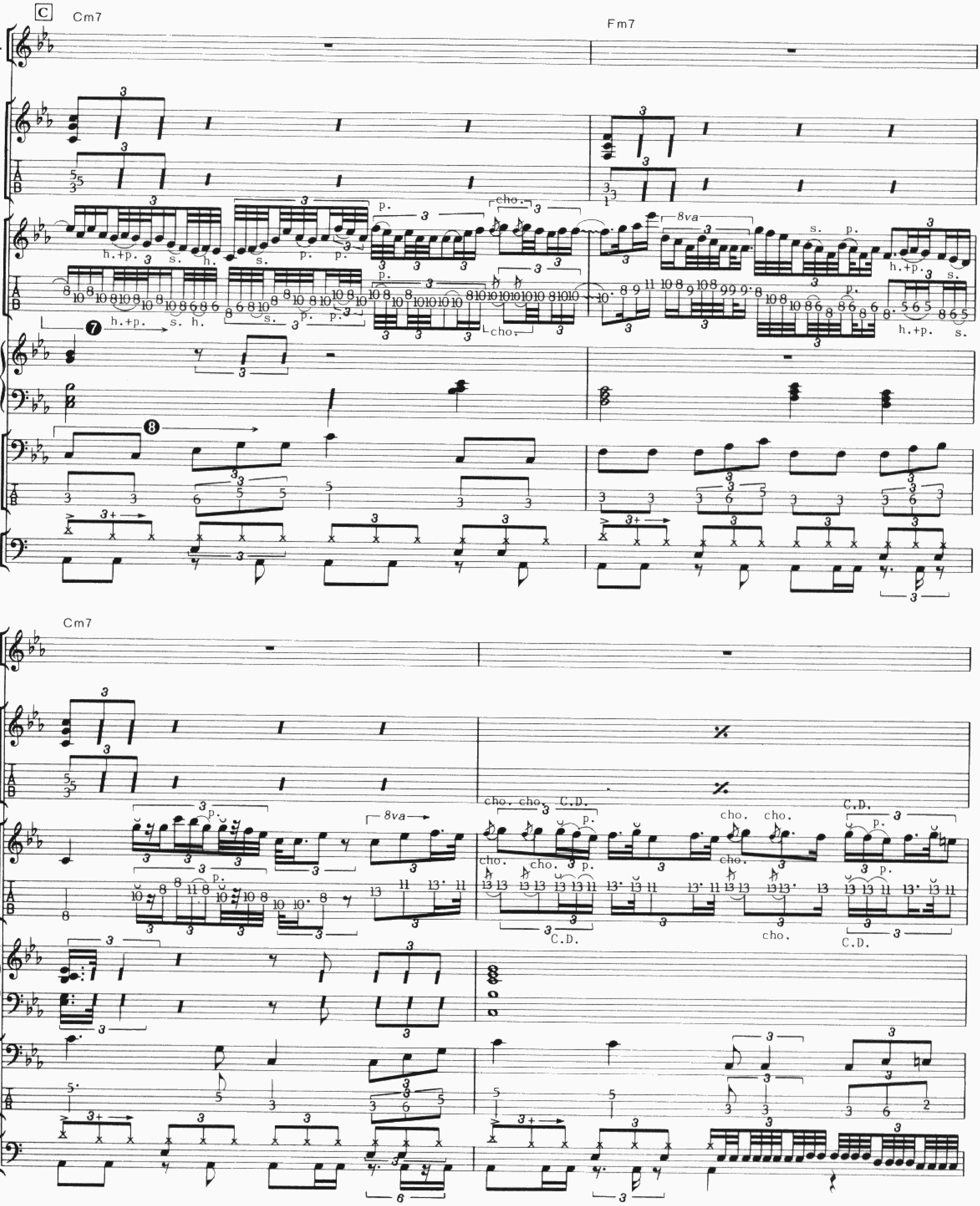


❹ (Gt.) : A four bar phrase pattern. Mute non-sounding strings in the chords with the fingertips of the left hand.



❺ (Gt.) : This sextuplet arpeggio passage is a fast-flowing run, so be sure to stay with the rhythm section and keep your picking free of irregularities.
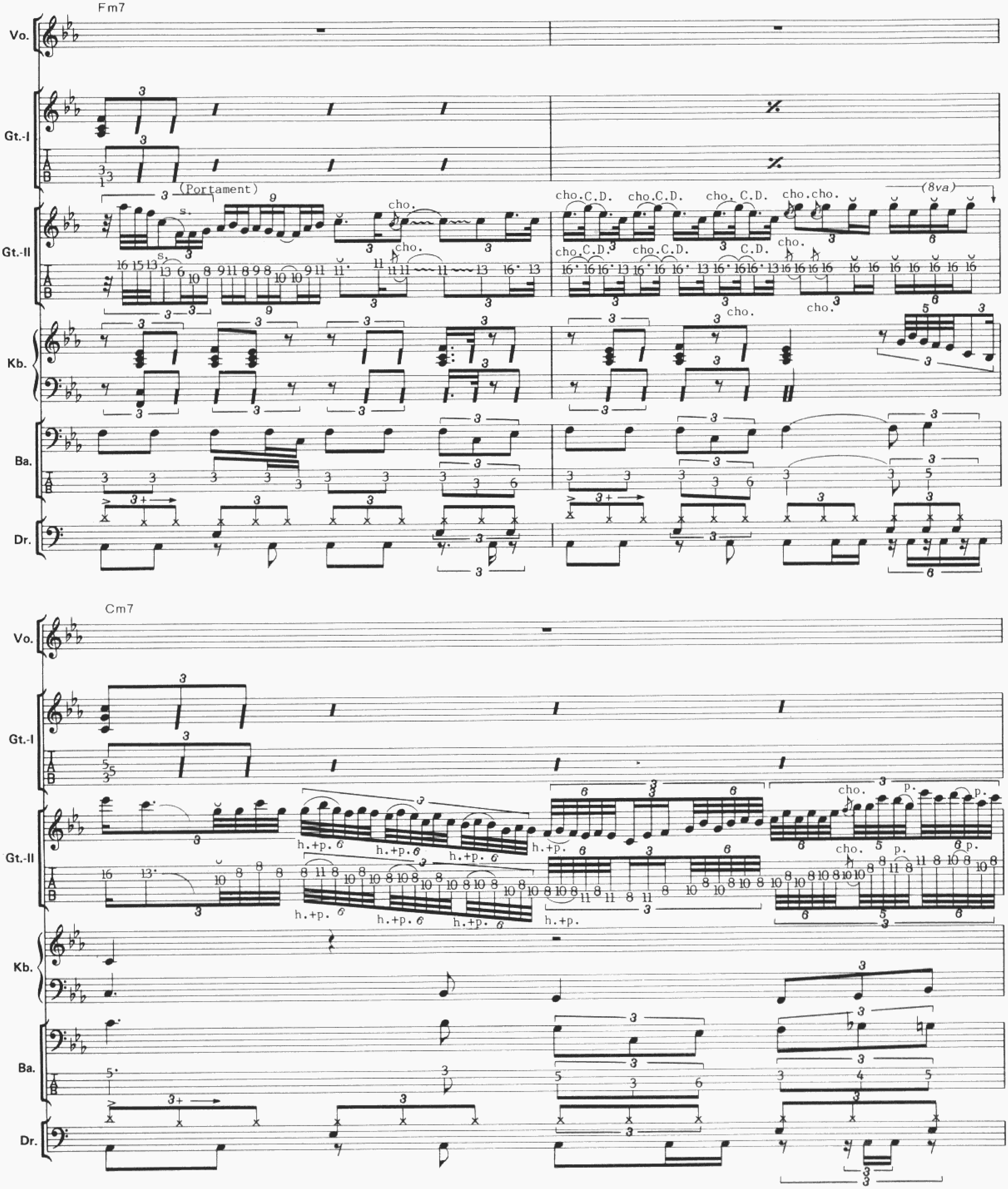


❻ (Gt.) : Powerful picking needed for the bending here as you take off into the solo.
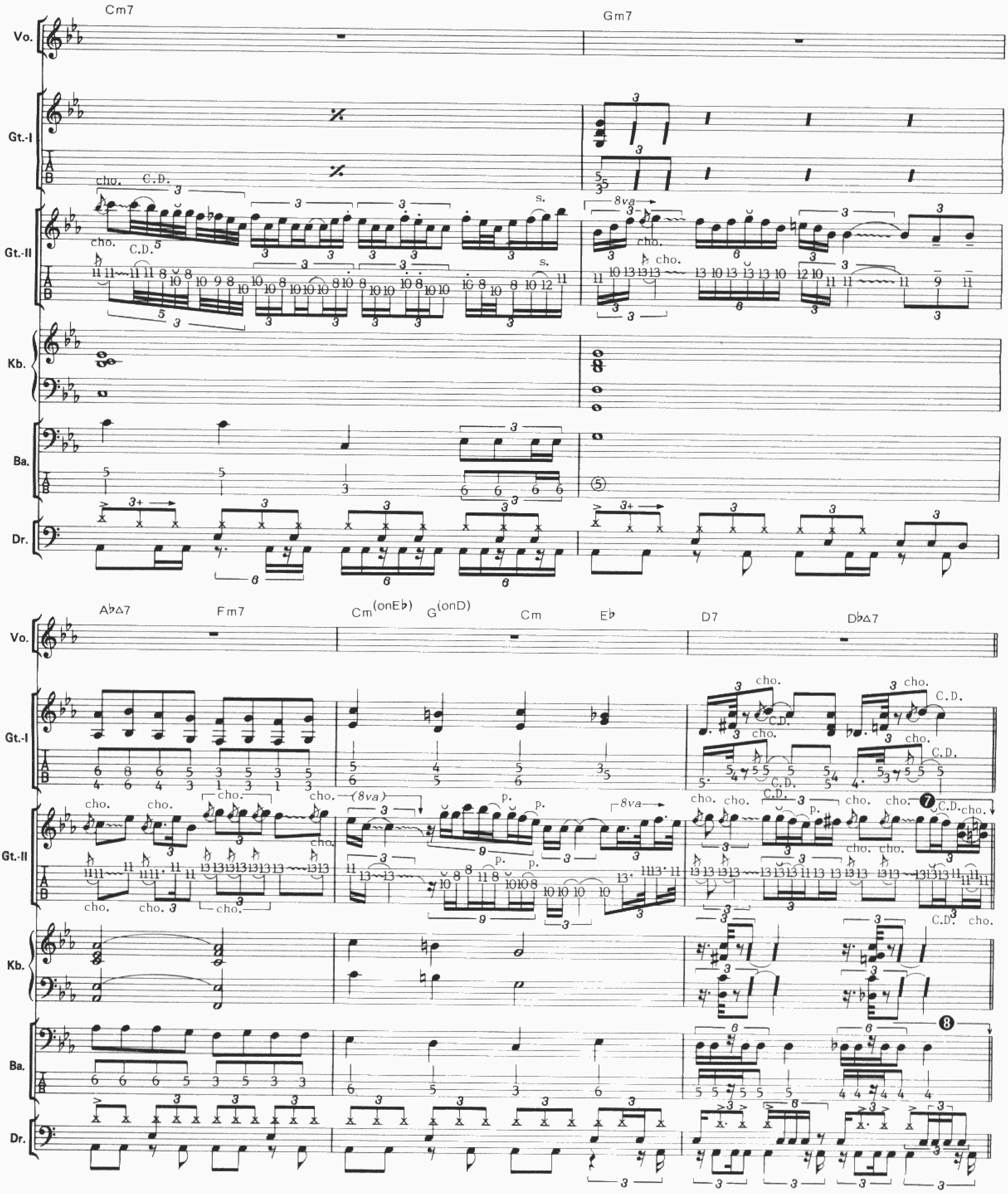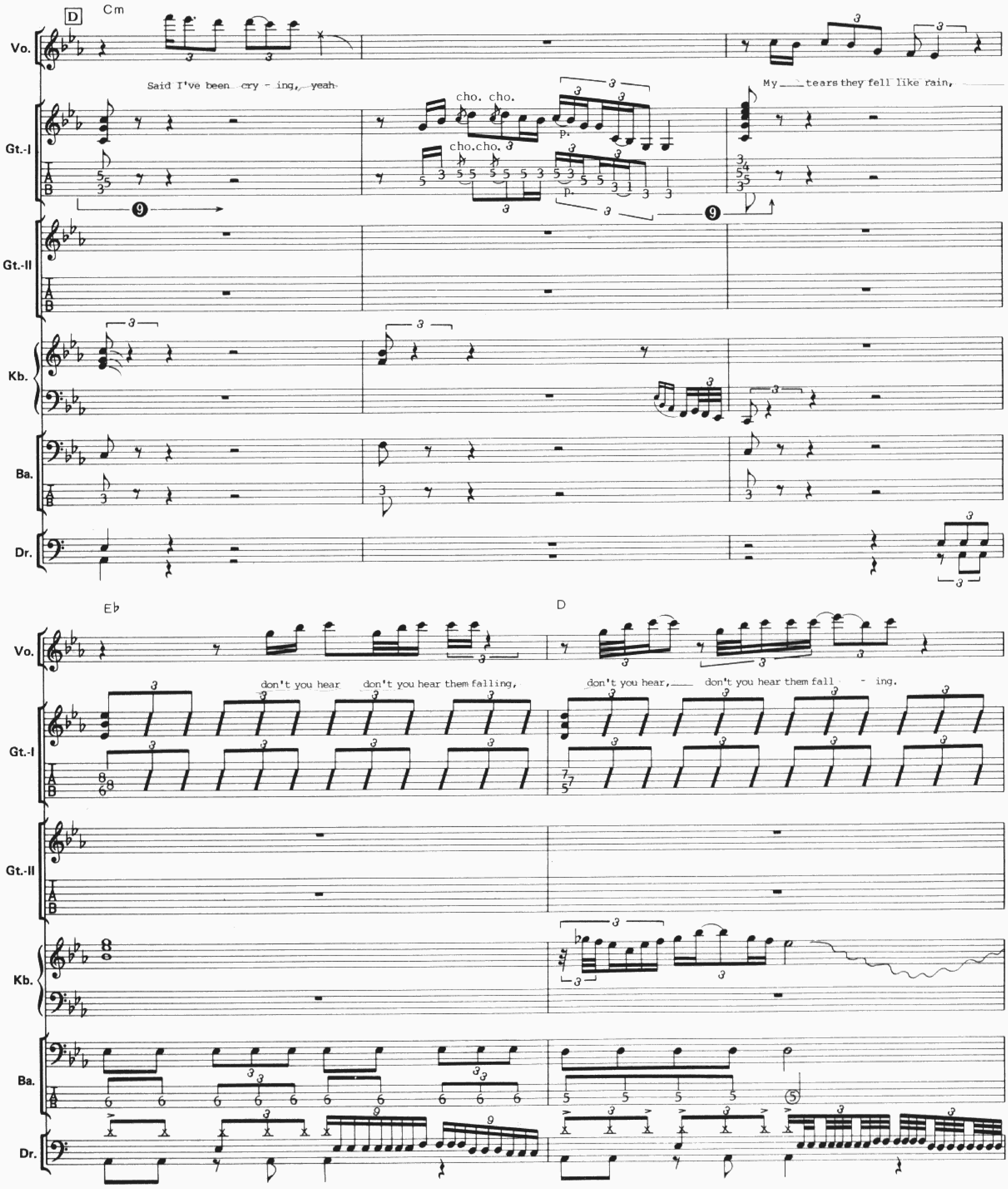


❼ (Gt.) : Make sure you've got the positions for the minor scale phrases down before you begin. Get stuck in and ride the rollercoaster, but don't lose the rhythm on the bends !

❽ (Ba.) : Try to avoid any wrong notes as you back up the guitar solo; keep every beat relaxed and laid back.
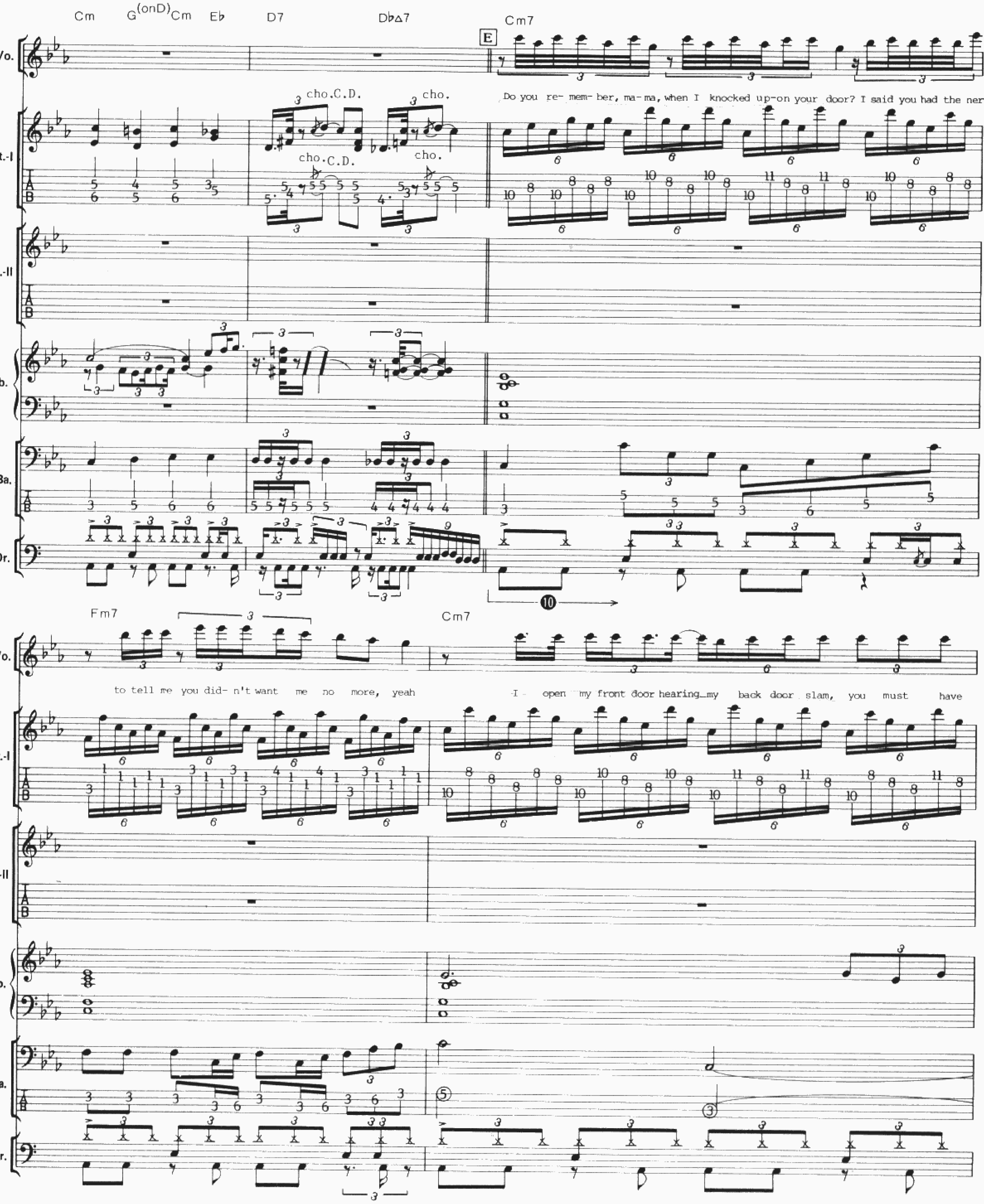


Fm7
Vo.
Gt.-I
Gt.-II
(Portament)
cho.
cho.C.D.
(8va)
Kb.
Ba.
Dr.
Cm7
h.+p.
p.
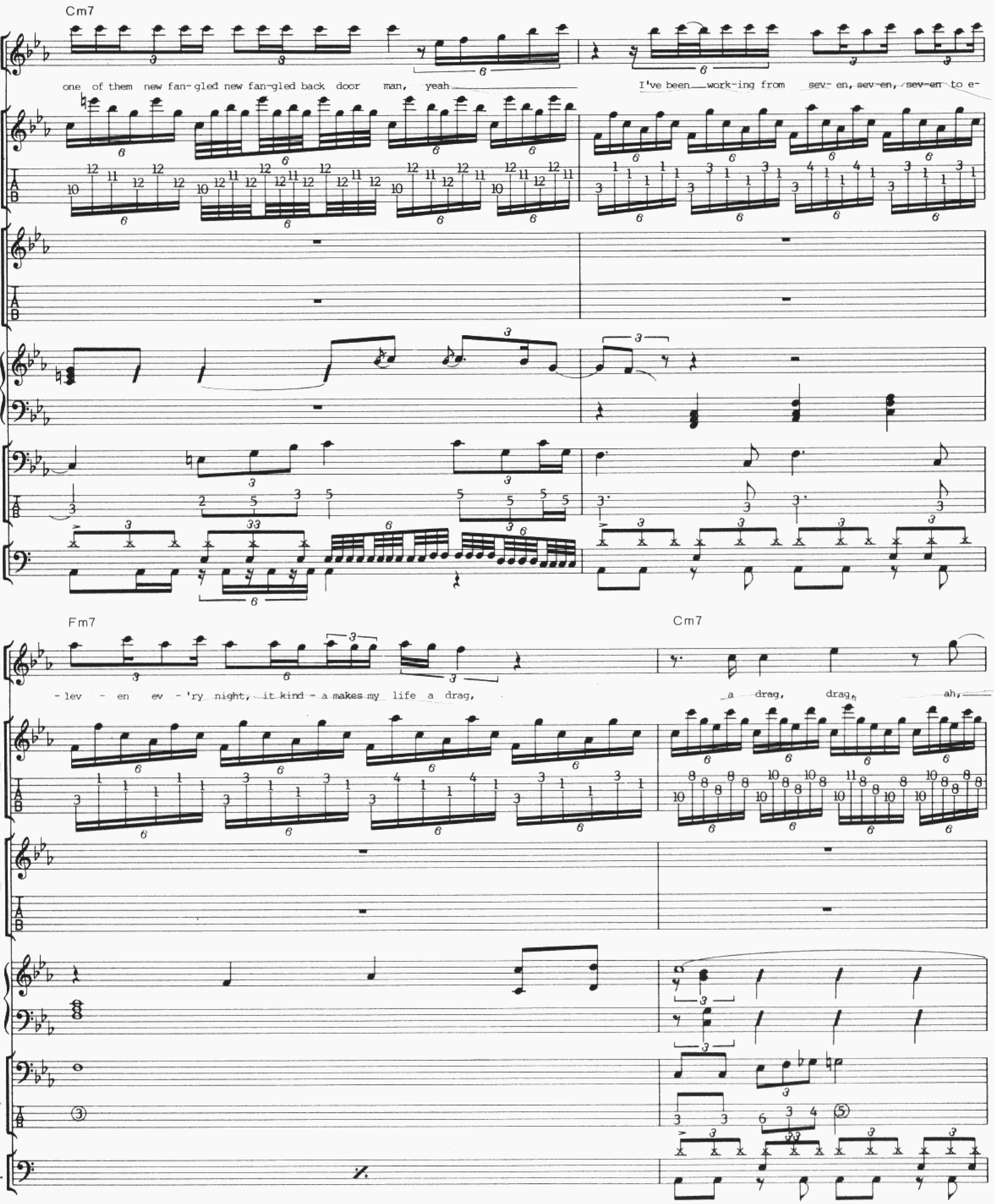

Cm7
Gm7
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
cho.
C.D.
s.
8va
A♭△7
Fm7
Cm(onE♭)
G(onD)
Cm
E♭
D7
D♭△7
p.
(8va)
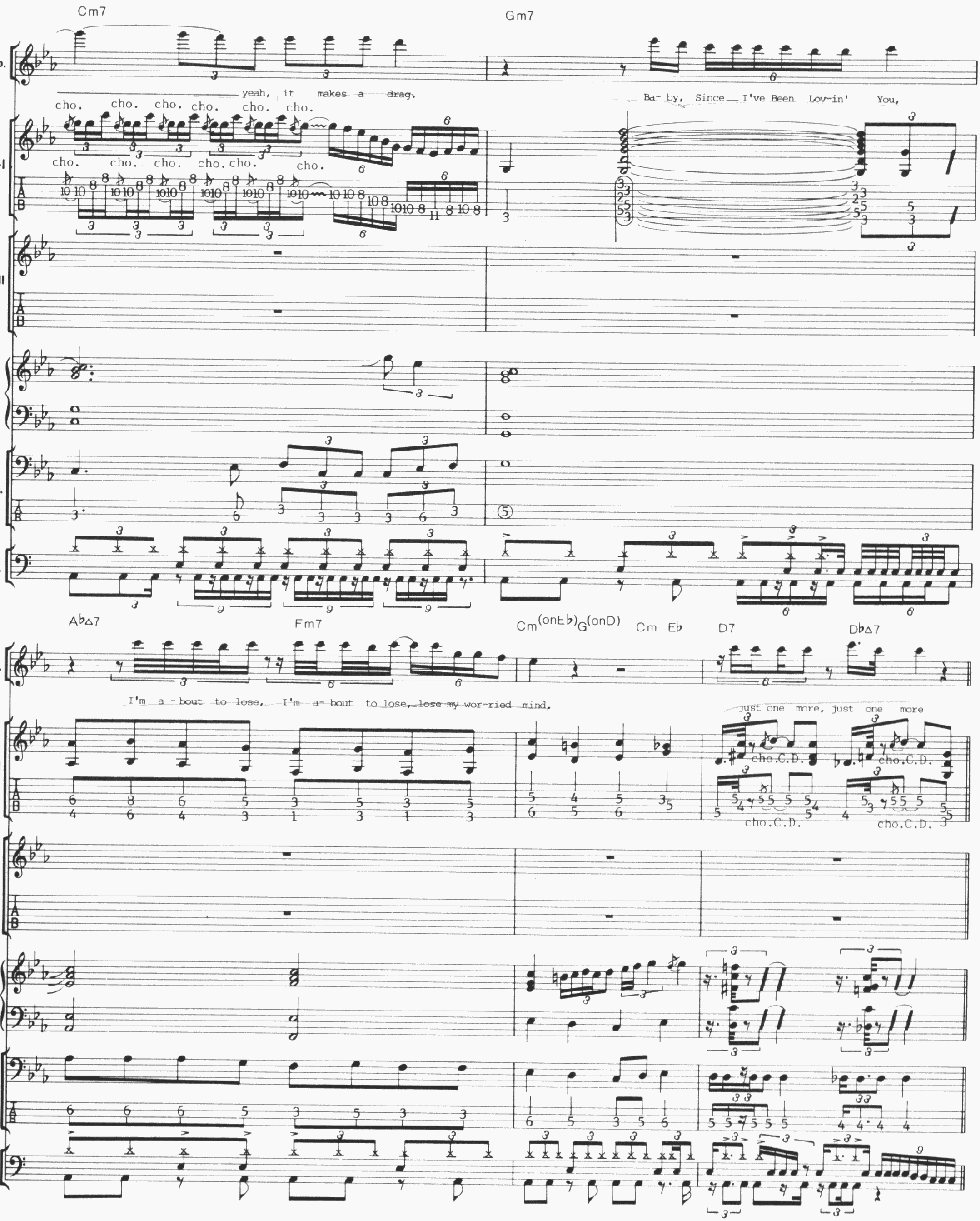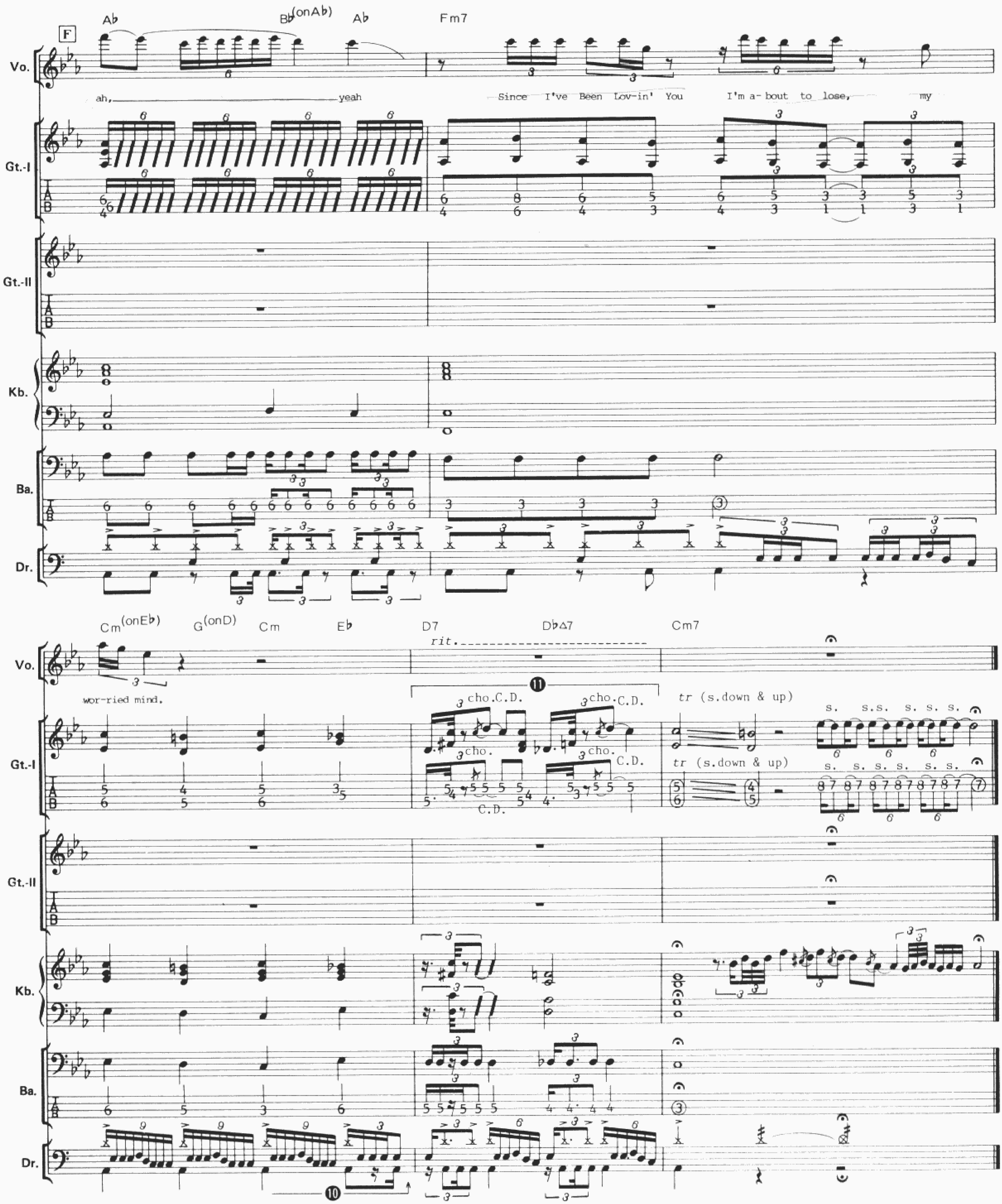


❾ (Gt.) : Get a good hold on the tempo here to avoid both haste and hesitancy.



⑩ (Dr.) : From E on to the end of the song build up the pressure with ever stronger accents.


Cm7
Vo.
one of them new fan-gled new fan-gled back door man, yeah
I've been work-ing from sev- en, sev-en, sev-en to e-
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
Fm7
-lev - en ev - 'ry night, it kind - a makes my life a drag,
Cm7
a drag, drag, ah,


Cm7
Gm7
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
yeah, it makes a drag,
Ba- by, Since I've Been Lov-in' You,
cho. cho. cho. cho. cho. cho.
cho. cho. cho. cho. cho. cho.
A♭△7
Fm7
Cm(onE♭) G(onD)
Cm E♭
D7
D♭△7
I'm a - bout to lose, I'm a- bout to lose, lose my wor-ried mind,
just one more, just one more
cho.C.D.
cho.C.D.



⓫ (Gt.) : Watch your timing with the rhythm section to enable a smooth ritardando.

LED ZEPPELIN

OUT ON THE TILES

by Jimmy Page/Robert Plant/John Bonham

OUT ON THE TILES

GUITAR
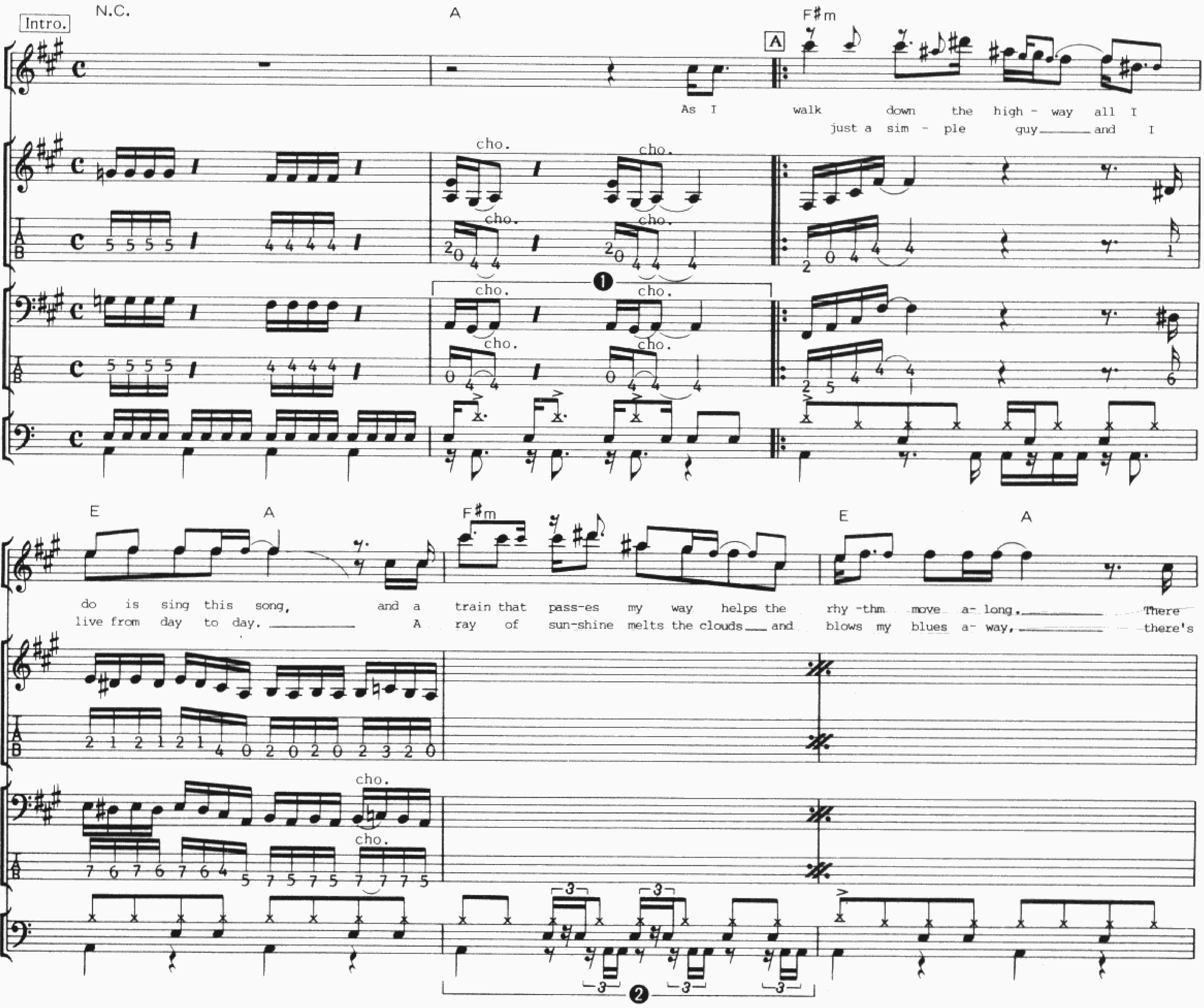
The key to the guitar part for this song is the crunchy distortion sound. A number of the riffs are played on non-muted lower strings, so take care not to distort the sound too much and watch the pitch of your low string bends. Timing with the bass player must be exact, as a lot of the riffs are in unison.

BASS

For the many 16 beat unison riffs with the guitar, the bass-playing needs to be hard-edged. In the places where you can use two finger picking, pay extra attention to synchronising with the left hand, and where bends are called for in the middle of a pattern, be careful to align the pitch with that of the guitarist.
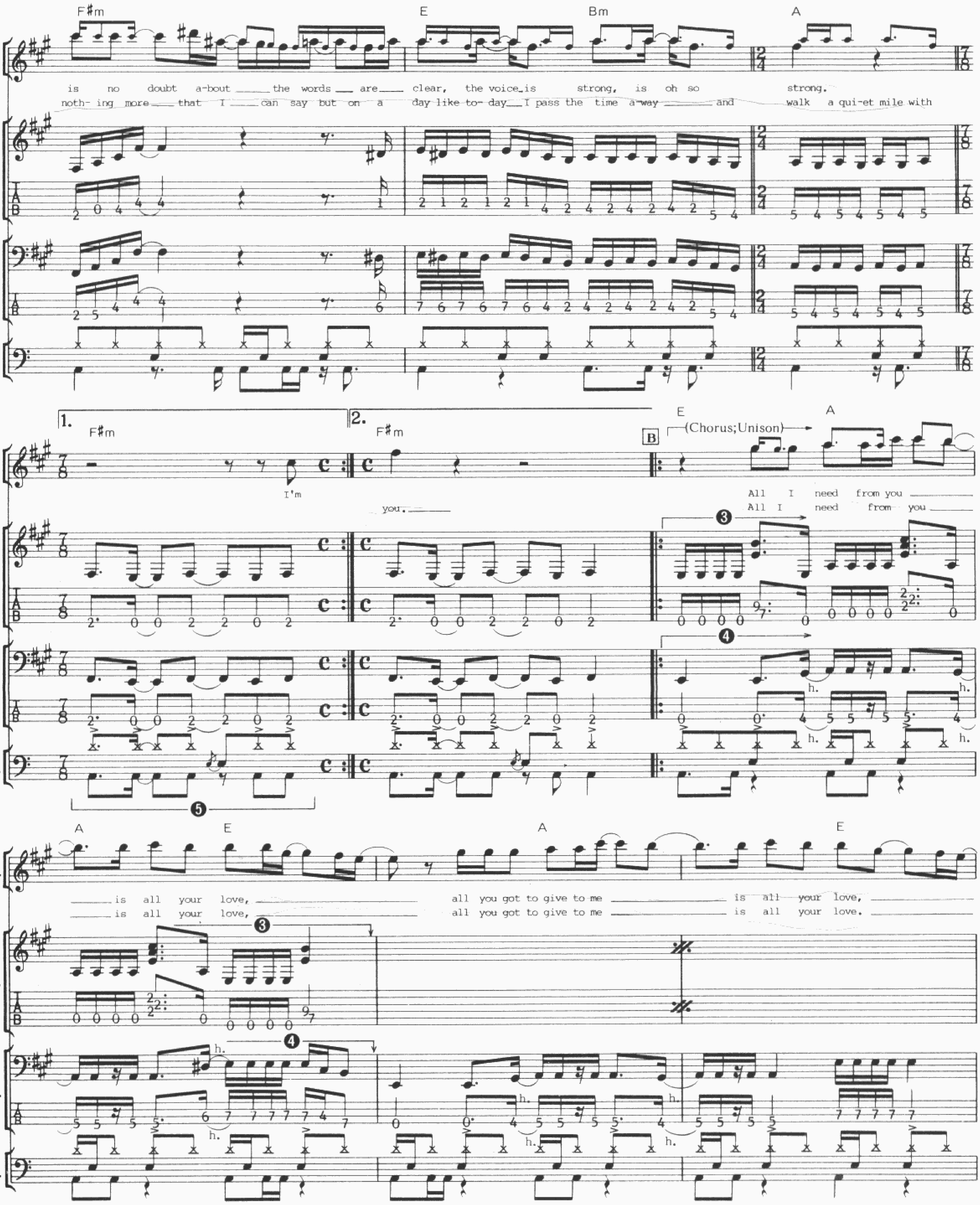
DRUMS

The basic rhythm is a medium tempo 8 beat, but here and there the bass drum plays 16 beats, and the whole thing has quite a driving forward feel to it. There are a lot of sextuplet fills which call for accurate timekeeping, and good timing is also essential for the snare/bass drum combination work, so practise until you've got the rhythm really smooth.



❶ (Ba.) : Usually one uses the ring finger for bends, but here you can also try downward pulls with the index, middle, and ring fingers together.
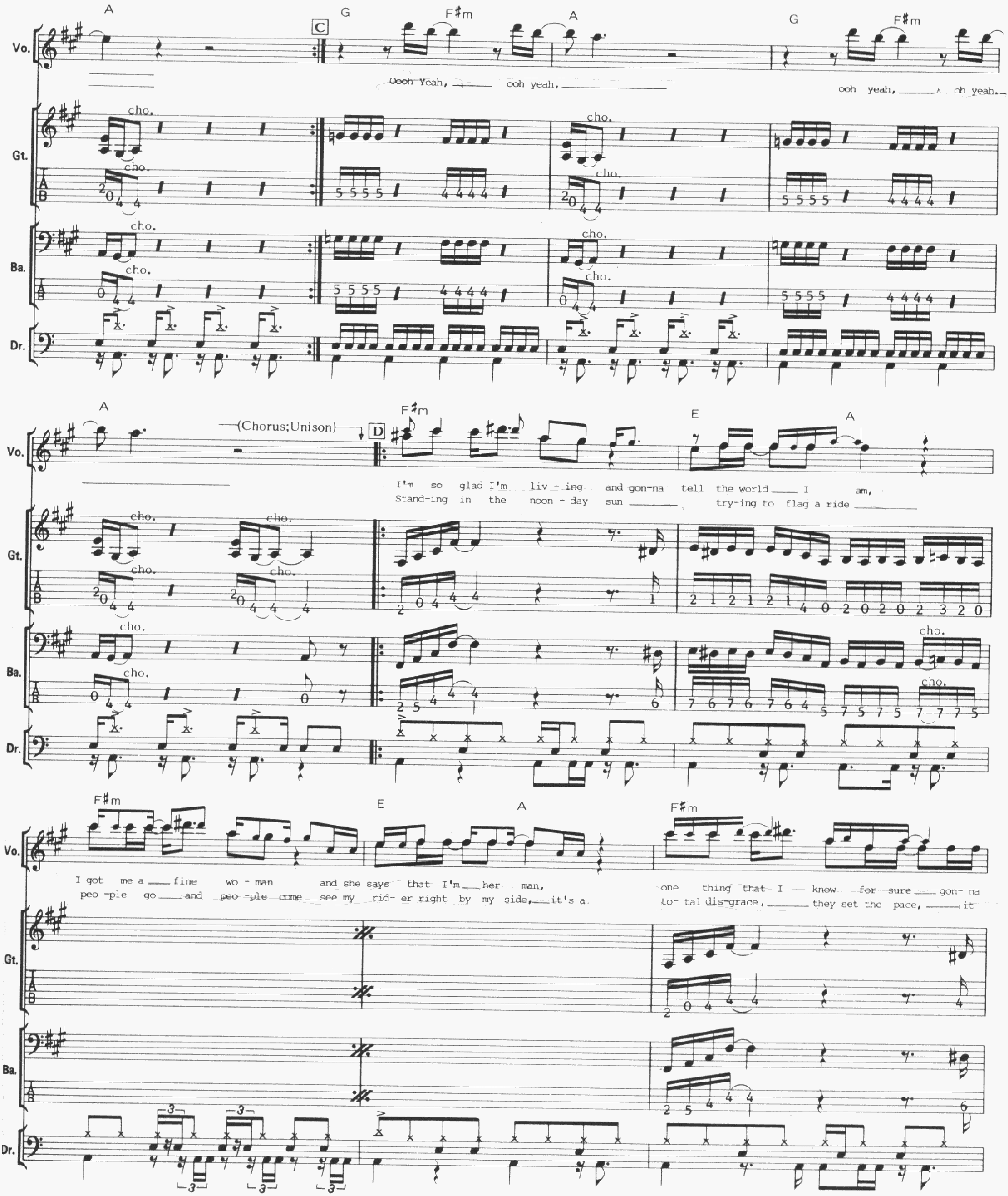
❷ (Dr.) : Watch the timing of your pedal kicks on these snare/bass drum sextuplet phrases so that they come out smoothly, and mind the volume balance between the snare and bass drum.
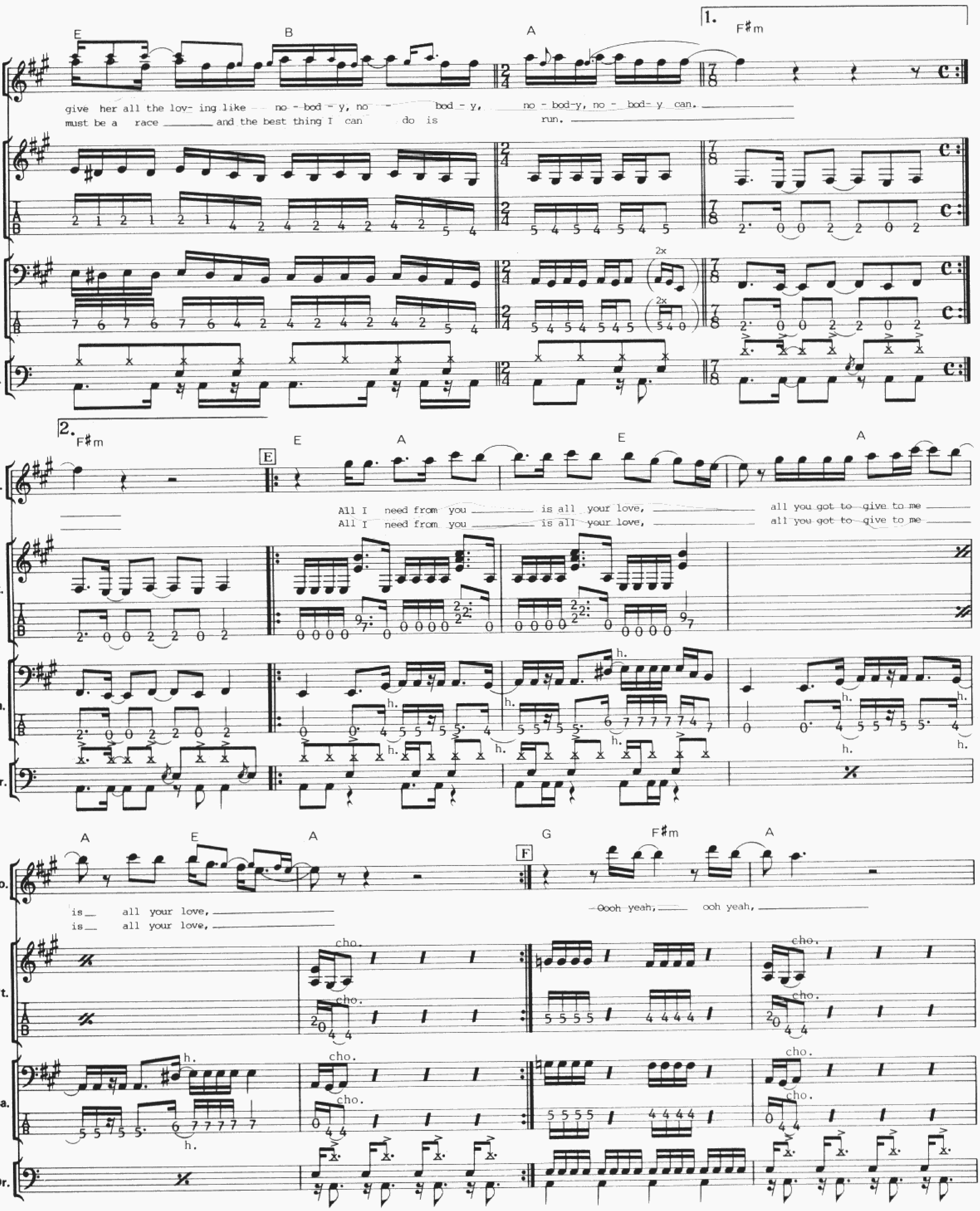


❸ (Gt.) : The guitar is on overdrive here, but don't mute these 16 beat riffs.
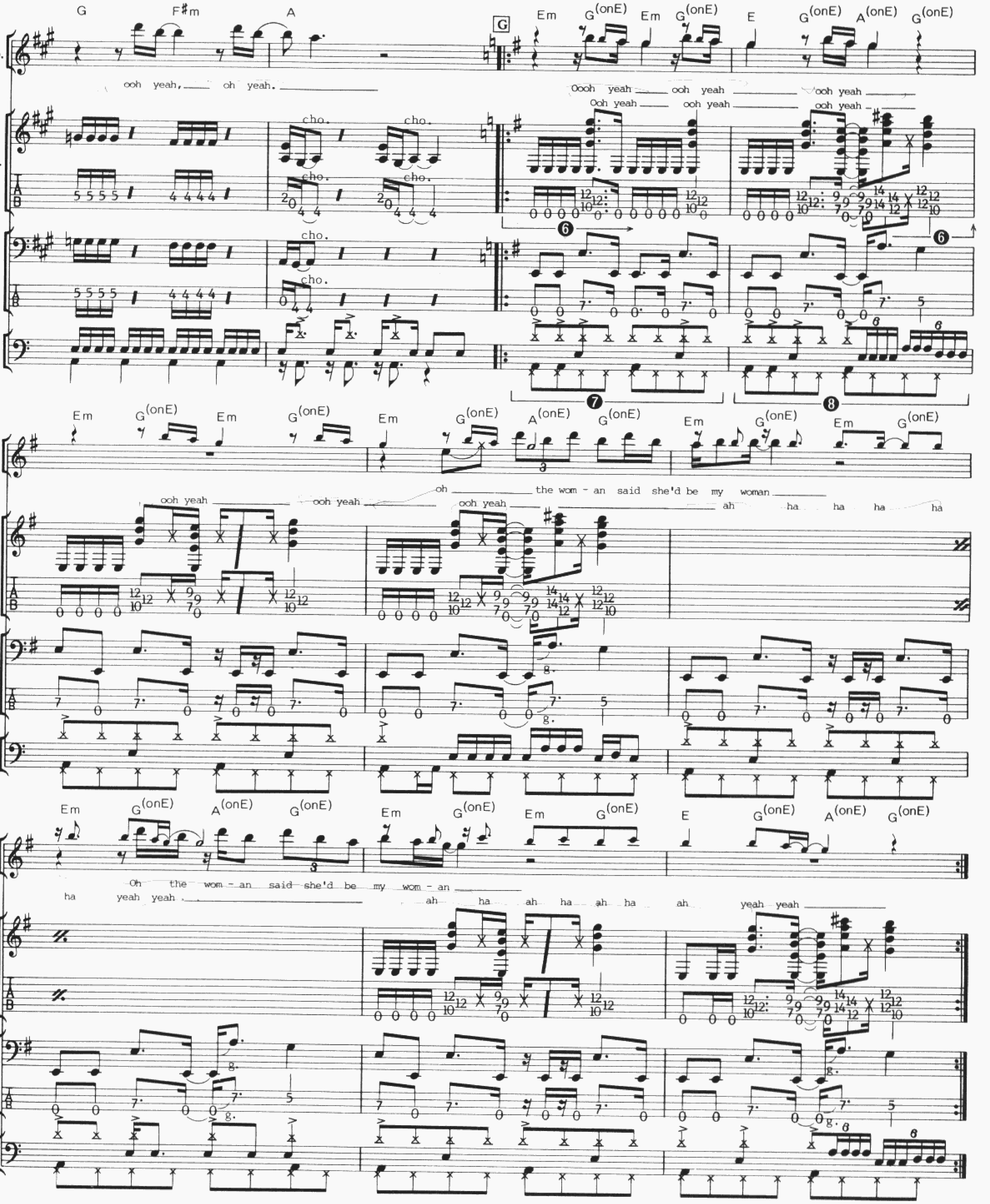
❹ (Ba.) : With occasional hammering-on, these phrases should really drive along. Make sure you hit the first note of each beat firmly.

❺ (Dr.) : A high point in the song, so your cymbal/bass drum timing should be spot-on. The snare on the third beat is a flam stroke.


Vo.
Gt.
Ba.
Dr.
A
C
G
F#m
Oooh Yeah, ooh yeah,
ooh yeah, oh yeah.
cho.
(Chorus;Unison)
D
E
I'm so glad I'm liv-ing and gon-na tell the world I am,
Stand-ing in the noon-day sun try-ing to flag a ride
I got me a fine wo-man and she says that I'm her man,
peo-ple go and peo-ple come see my rid-er right by my side, it's a
one thing that I know for sure gon-na
to-tal dis-grace, they set the pace, it



E B A 1. F♯m
Vo.
give her all the lov- ing like no - bod - y, no - bod - y, no - bod-y, no - bod- y can.
must be a race and the best thing I can do is run.
Gt.
Ba.
Dr.
2. F♯m
E E A E A
All I need from you is all your love, all you got to give to me
All I need from you is all your love, all you got to give to me
A E A F G F♯m A
is all your love, Oooh yeah, ooh yeah,
is all your love,
cho.
h.



❻(Gt.) : A moving chord pattern with the root on the 5th string while the 16th note Es on the open 6th string are played at the same time - accurately!

❼(Dr.) : From here on, the hi-hat is played with the pedal only, while the hands play the cymbals as usual.

❽(Dr.) : A sextuplet phrase on snare and tom-toms; keep your hi-hat timing steady.

LED ZEPPELIN

GALLOWS POLE

Traditional/Arrangement by Jimmy Page/Robert Plant

GALLOWS POLE

GUITAR
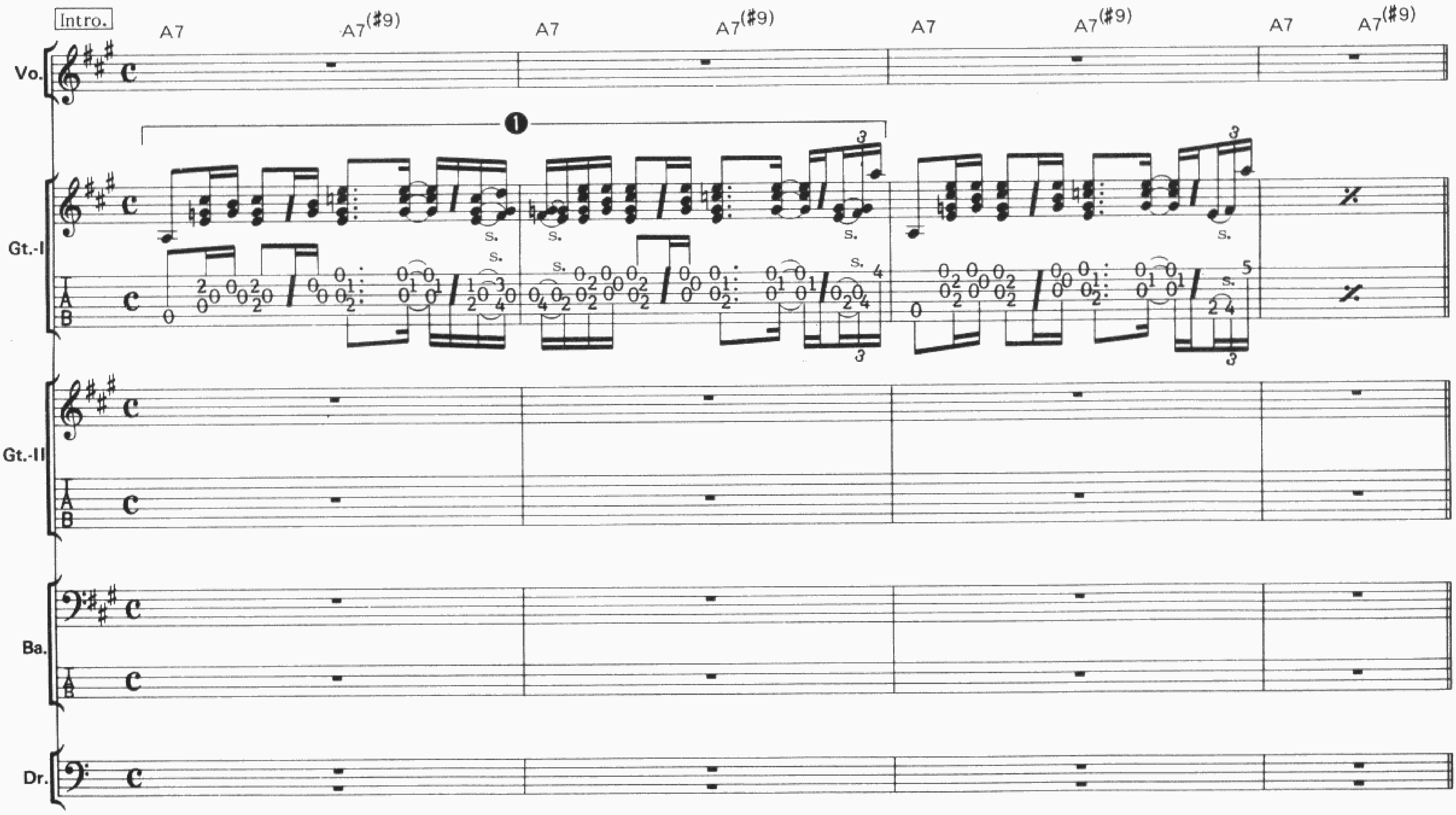
From the gentle sounds of its opening solo acoustic guitar to the eventual entry of the overdrive pedal steel guitar, this is a song which really raises a storm. The electric guitar style of the backing riff in the latter half is especially noteworthy. The pedal steel guitar phrases towards the end should be played just as if on a regular guitar.

BASS
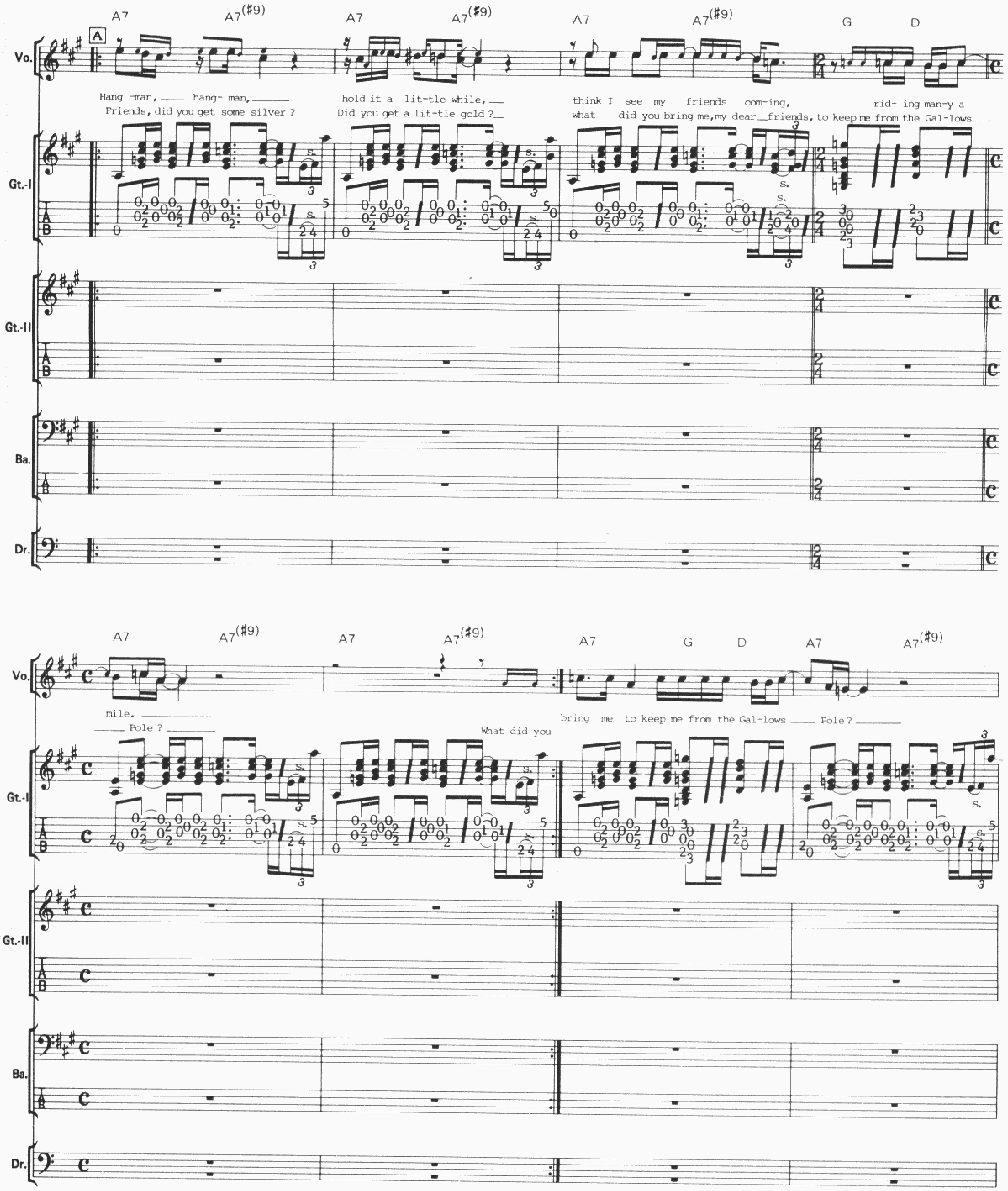
The bass line is basically in eight beats, but it has a staccato feel to it, so don't let the notes spread out too much. There are syncopated 16 beat phrases in the second half which call for strict timekeeping. You'd do well to practise first with a metronome.
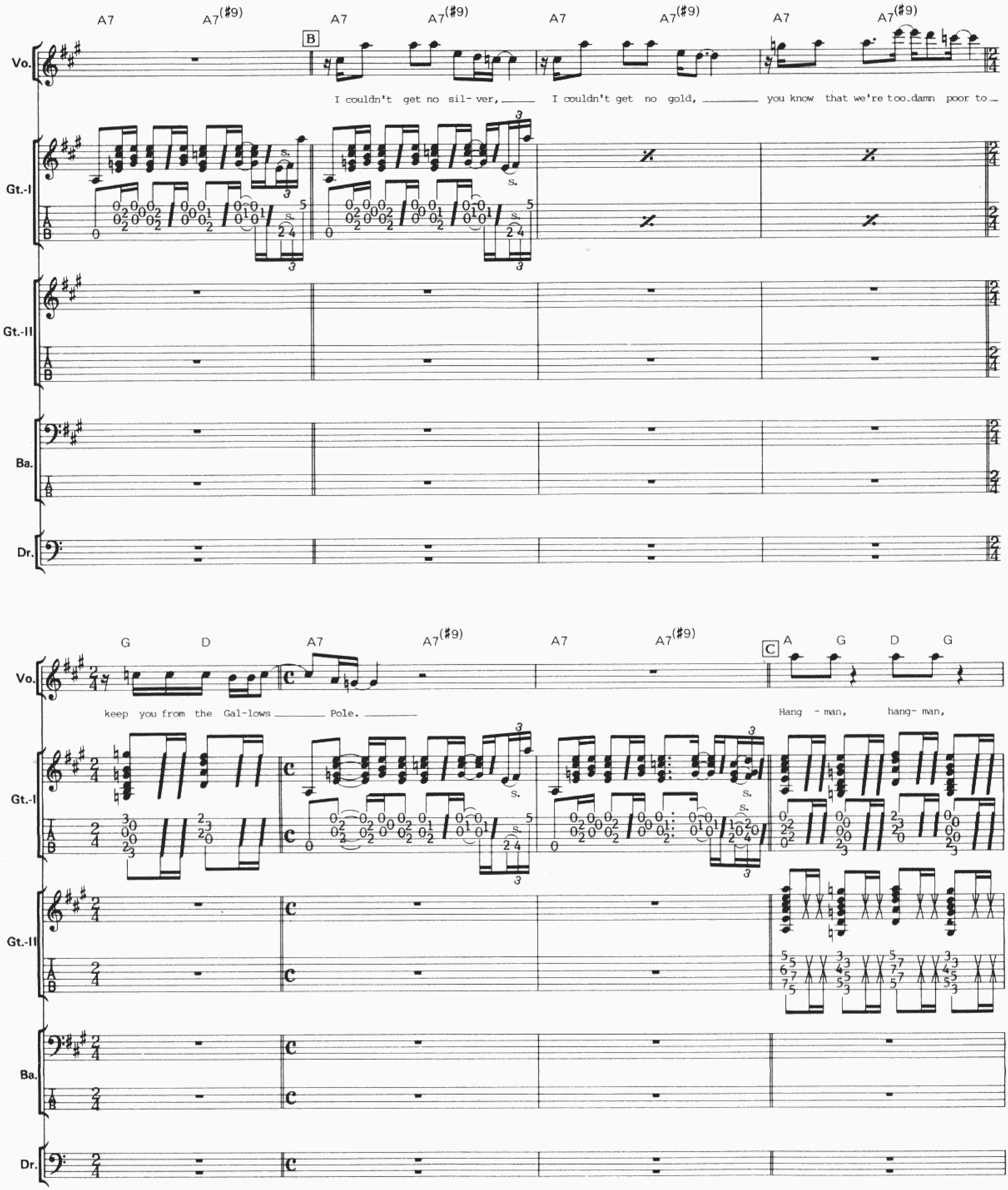
DRUMS
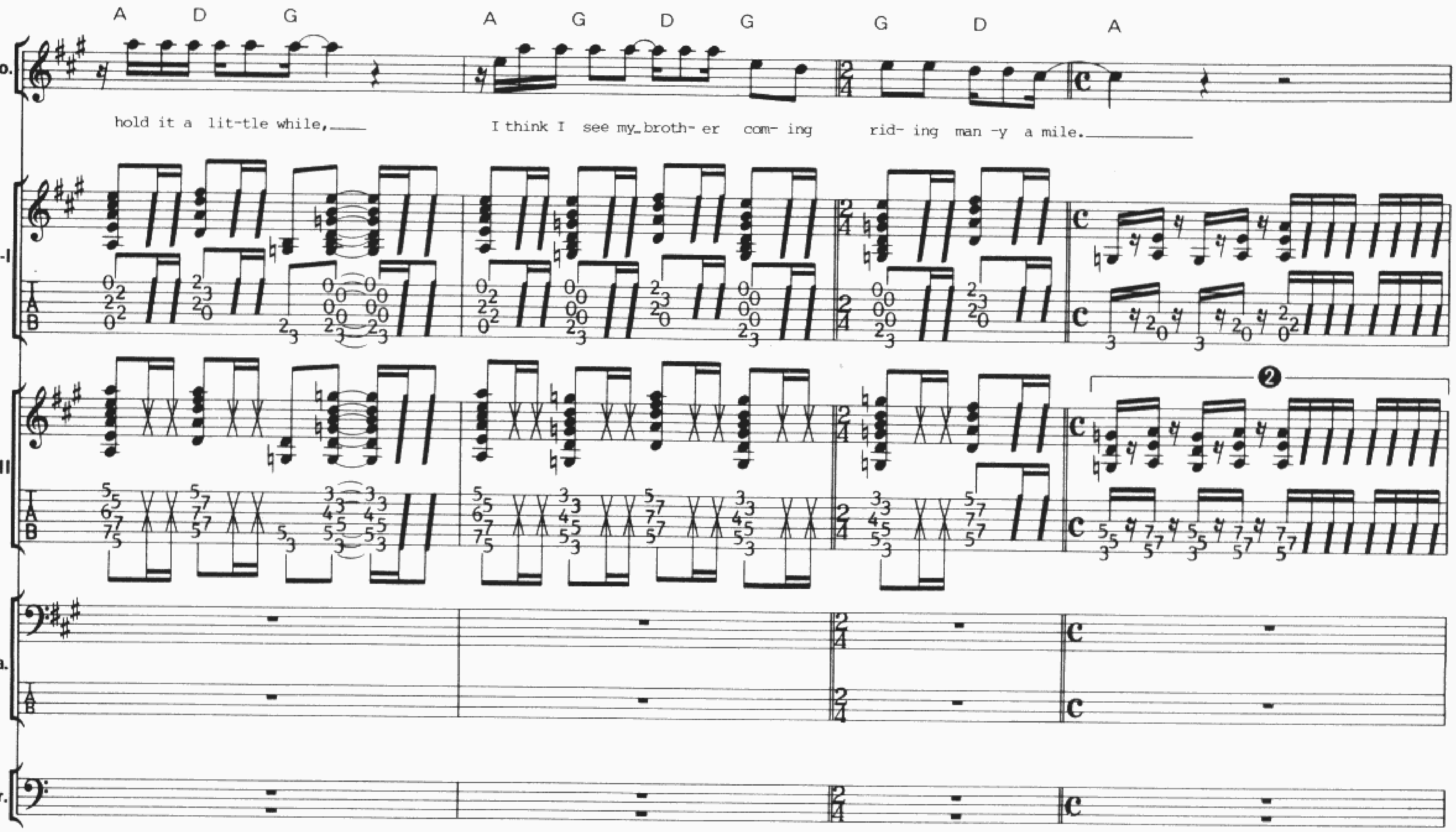
The drum part consists only of snare and bass drum combinations, and sounds at first like a simple eight beat, but notice the 16th note offbeats on the bass drum. With 16 beat phrases on the snare, always accent the first note and play the others very softly without getting caught up by the bass drum timing.
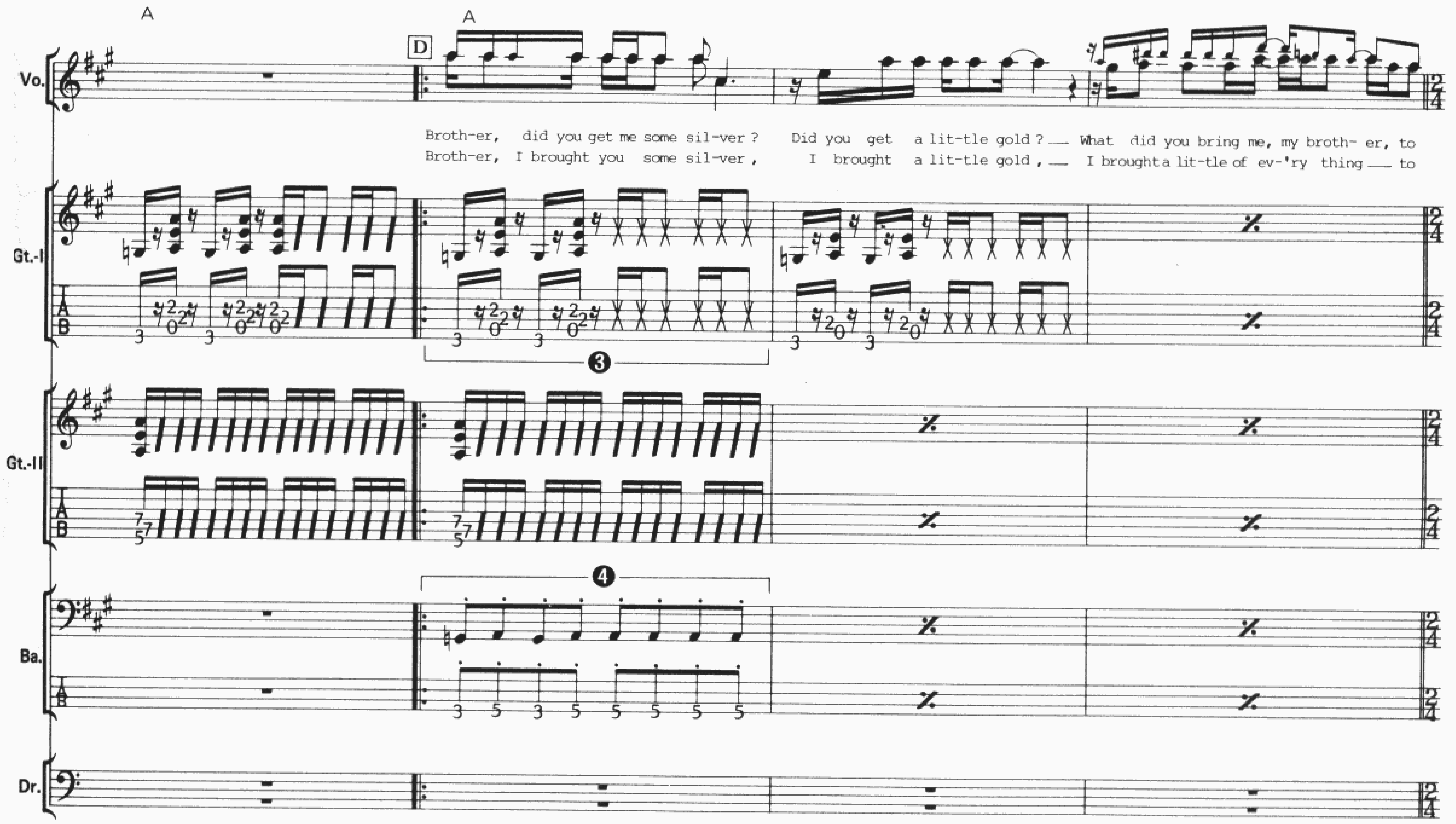


❶(Gt.) : The main riff here makes skillful use of open strings. The C at 2/1 sounds really good. Chordwise, change from A7 to Am7 and then simply slide along two frets.


A
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
A7
A7(#9)
G
D
Hang -man, hang- man, hold it a lit-tle while, think I see my friends com-ing, rid- ing man-y a mile.
Friends, did you get some silver ? Did you get a lit-tle gold ? what did you bring me, my dear friends, to keep me from the Gal-lows Pole ?
What did you
bring me to keep me from the Gal-lows Pole ?
s.


A7 A7(#9) A7 A7(#9) A7 A7(#9) A7 A7(#9)
B
I couldn't get no sil- ver, I couldn't get no gold, you know that we're too damn poor to
keep you from the Gal-lows Pole.
G D A7 A7(#9) A7 A7(#9)
C
A G D G
Hang - man, hang- man,
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
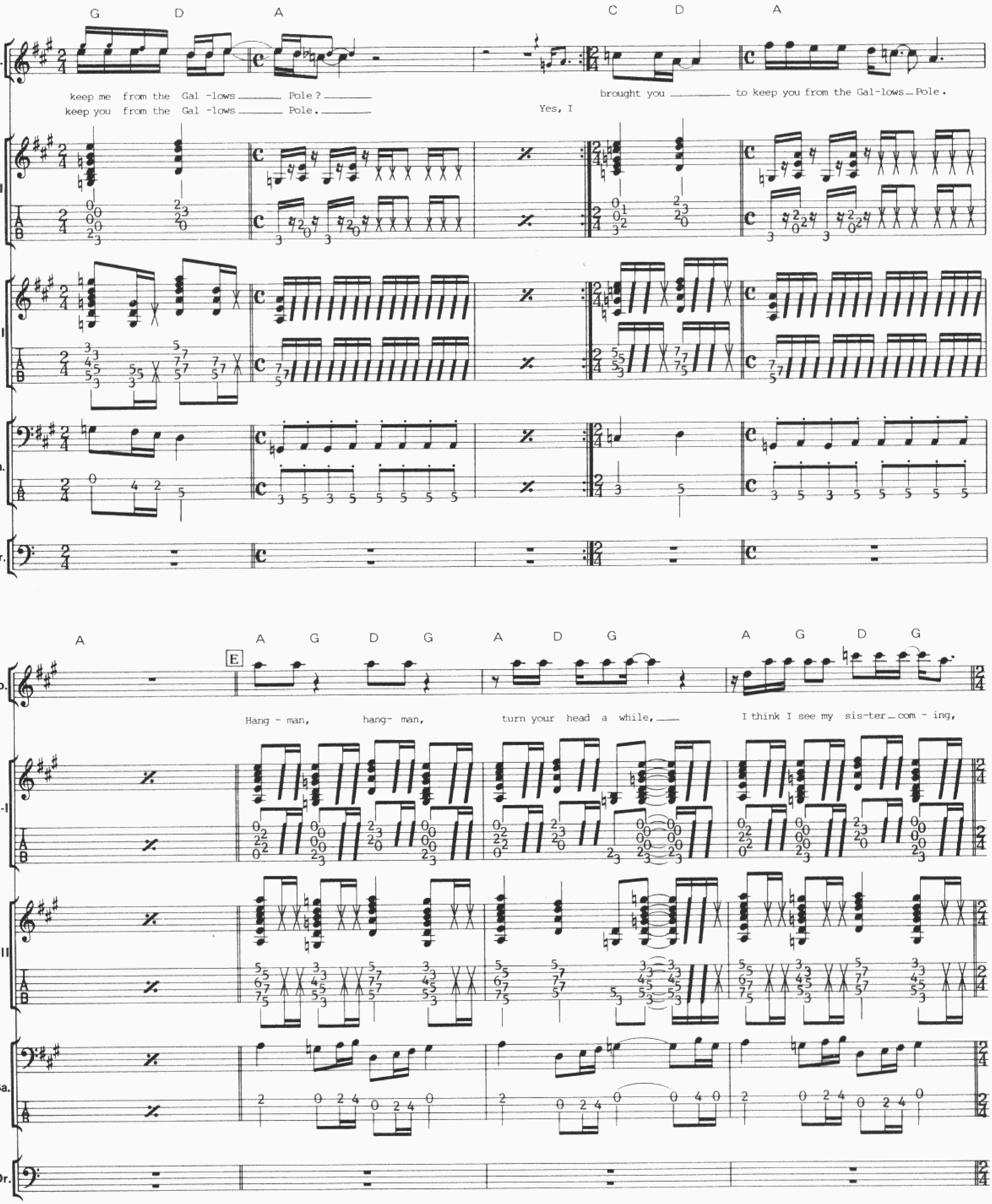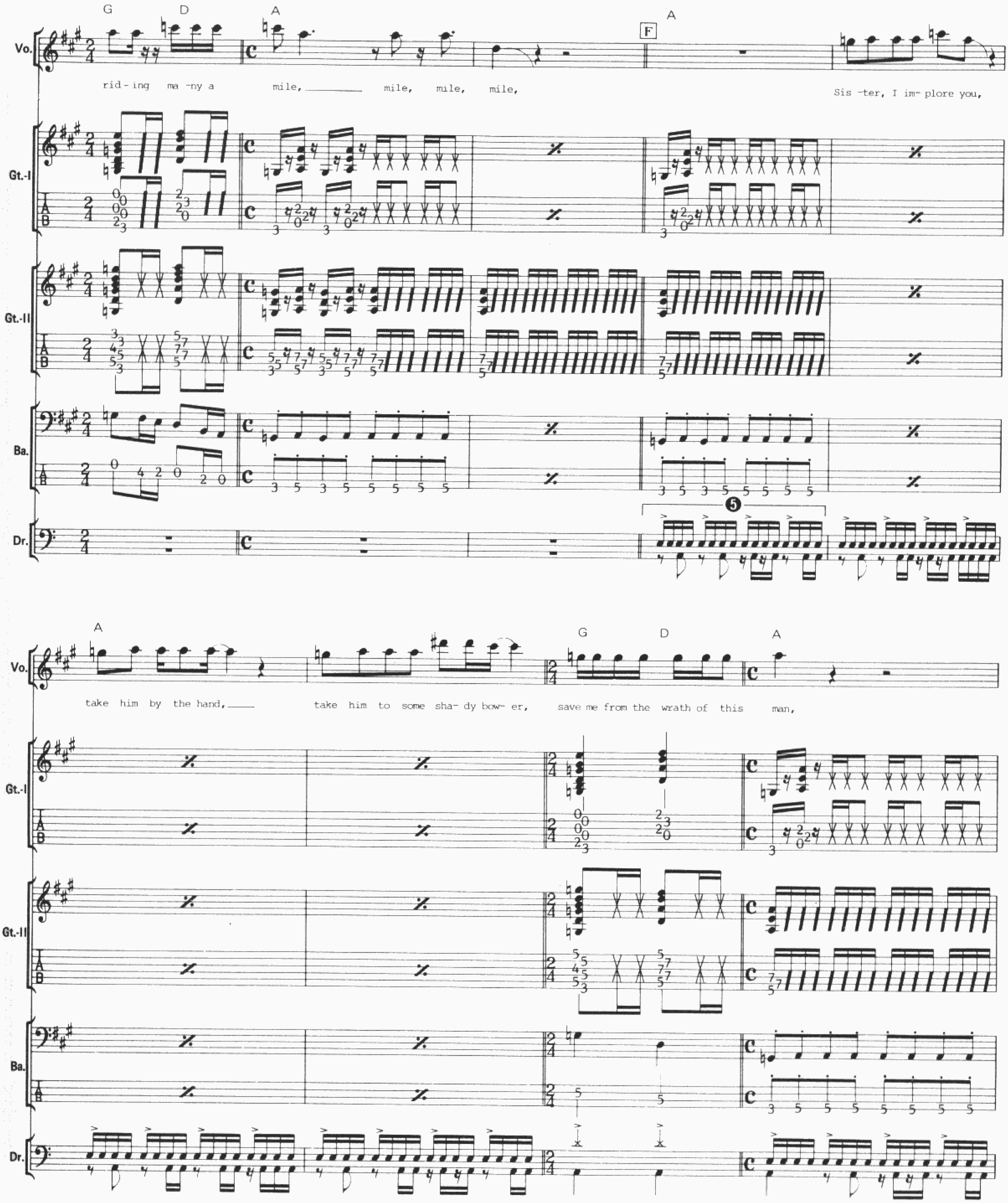




❷ (Gt.) : This riff features the low notes. Be sure to mute firmly on the rests on the first and second beats. Chop the third and fourth beats with alternate strokes. You'll get the right sound if you mute them very gently as you do so.
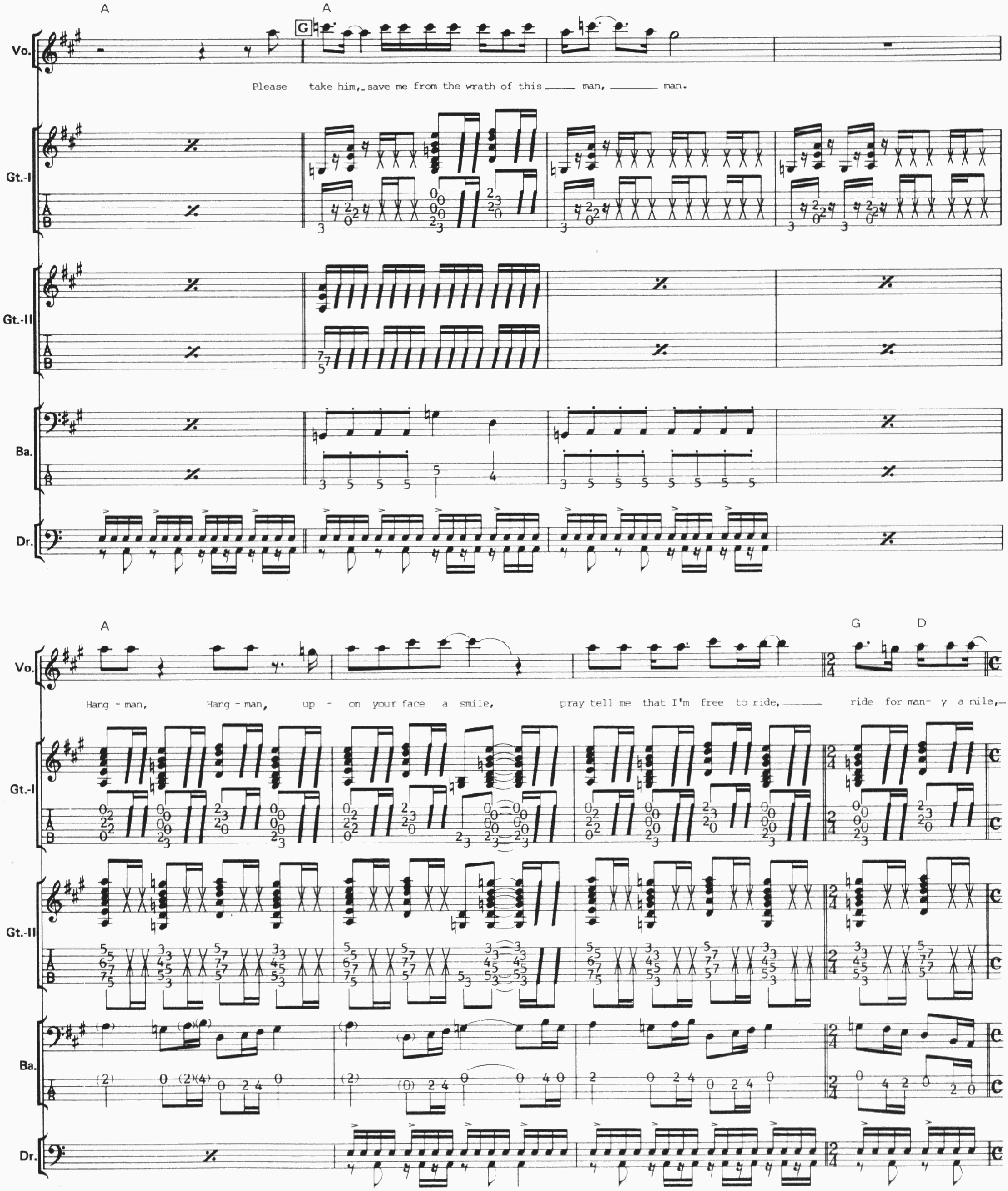
❸ (Gt.) : Backing play which features a bold use of brushing technique. Bar the A chord with the index finger at the second fret. Brush by muting all six strings firmly with the left hand.
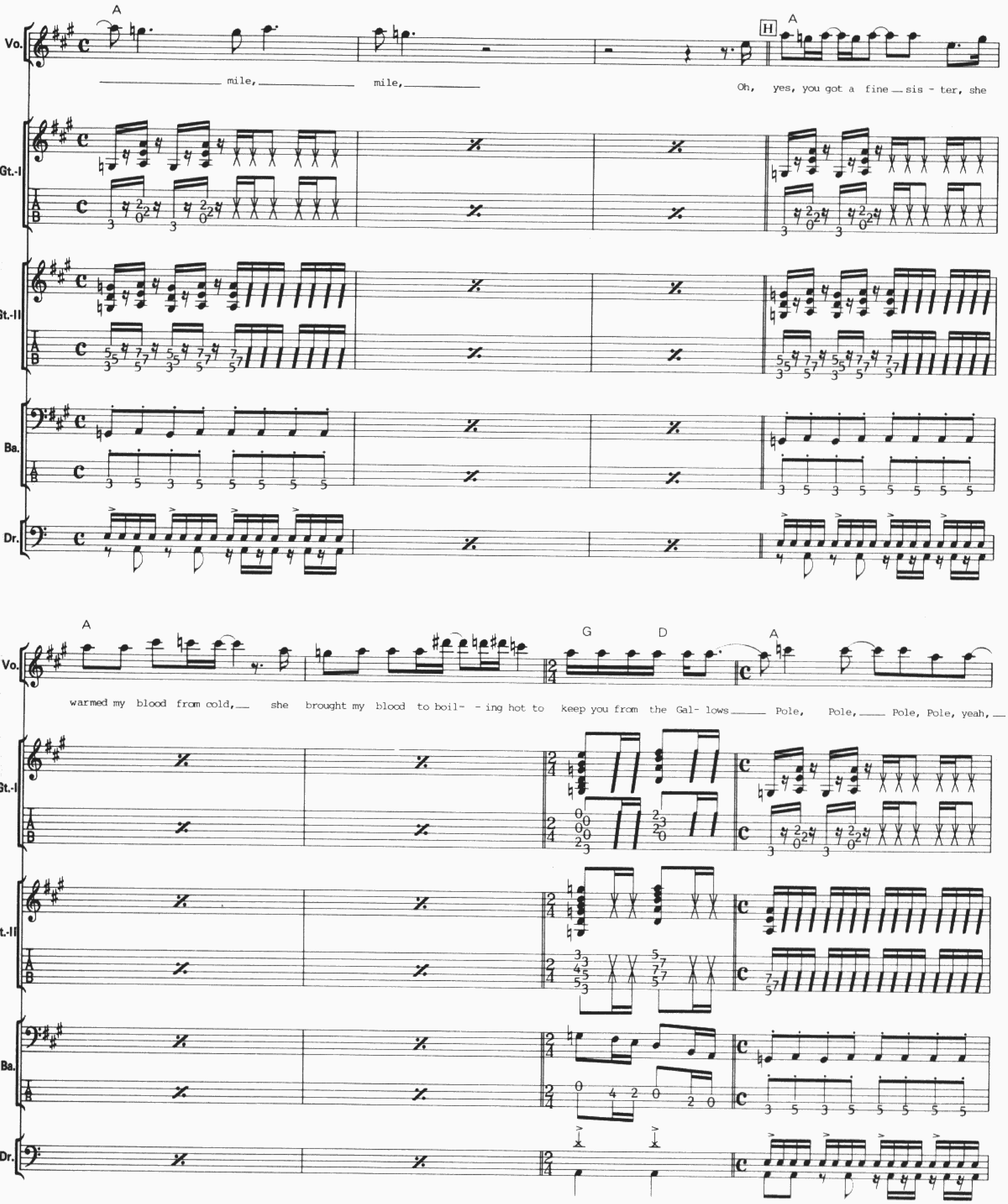
❹ (Ba.) : Note the staccato bass line. It's the hint of a 16 beat which gives it this springing feeling.
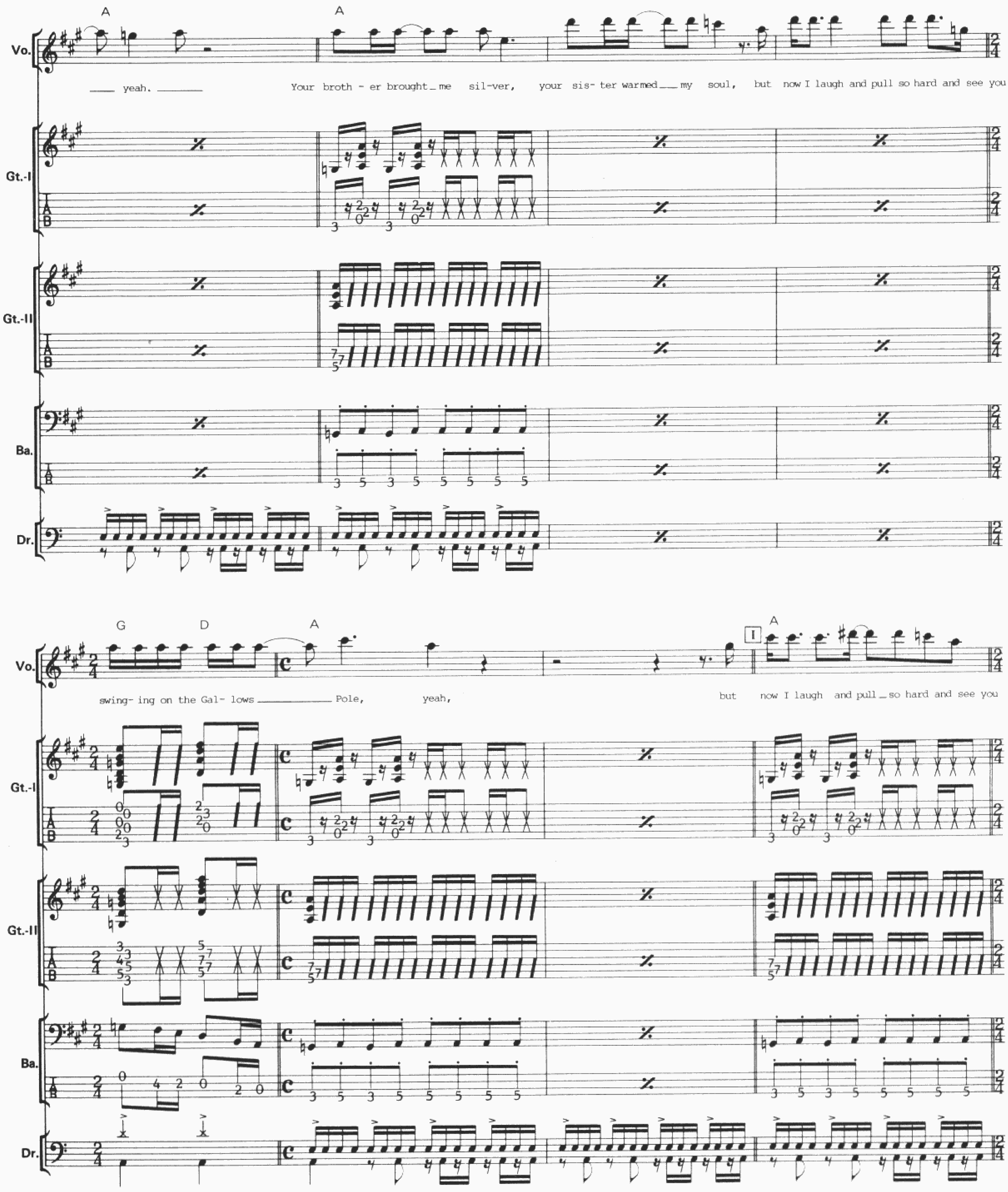

G D A C D A
Vo.
keep me from the Gal -lows Pole ?
keep you from the Gal -lows Pole.
Yes, I
brought you to keep you from the Gal-lows Pole.
Gt.-I
Gt.-II
Ba.
Dr.
A
E
A G D G A D G A G D G
Hang - man, hang- man, turn your head a while,
I think I see my sis-ter com - ing,
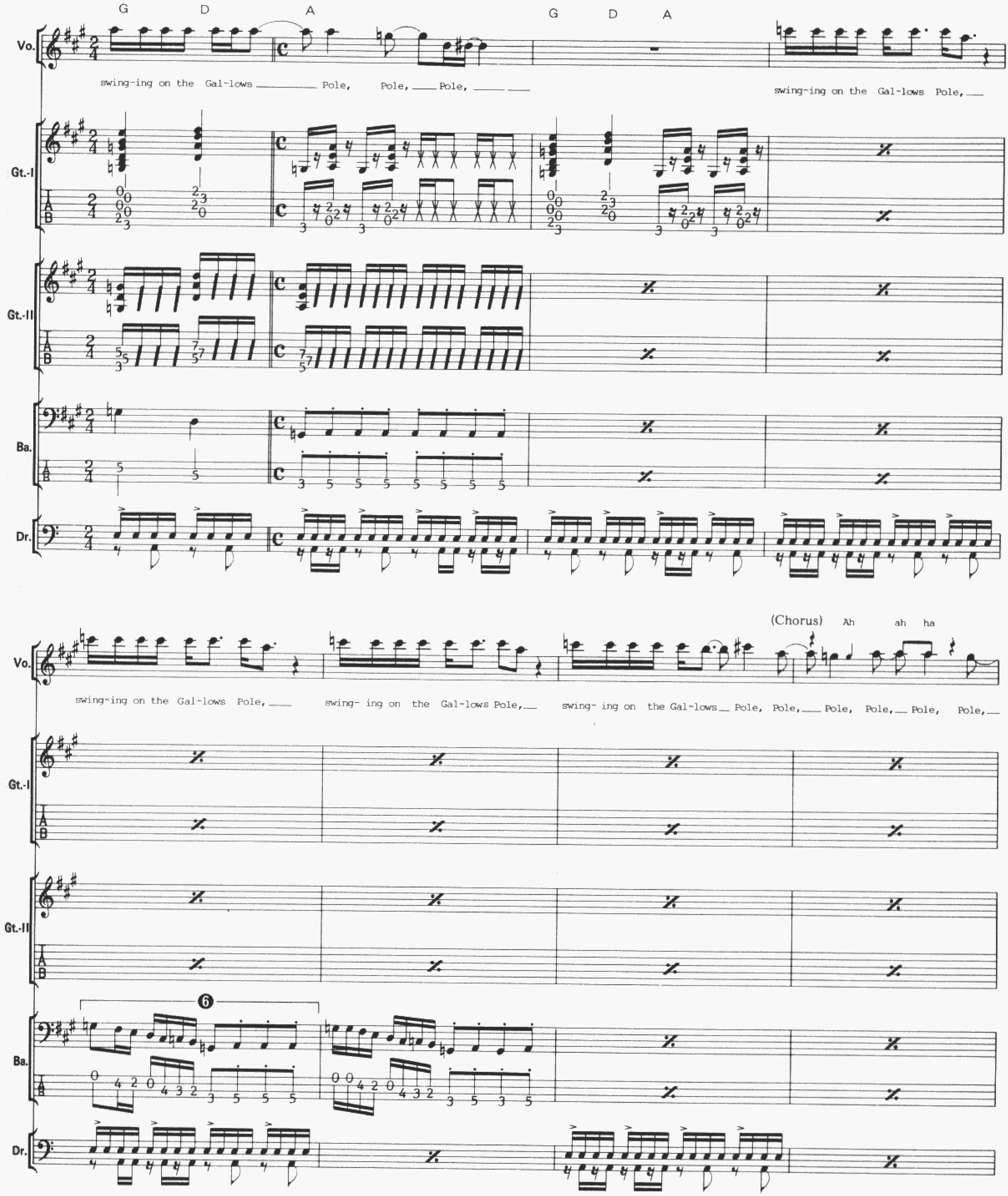


❺ (Dr.) : Always accent the first notes and play the others softly. Watch your timing with the offbeats and don't be too hasty.
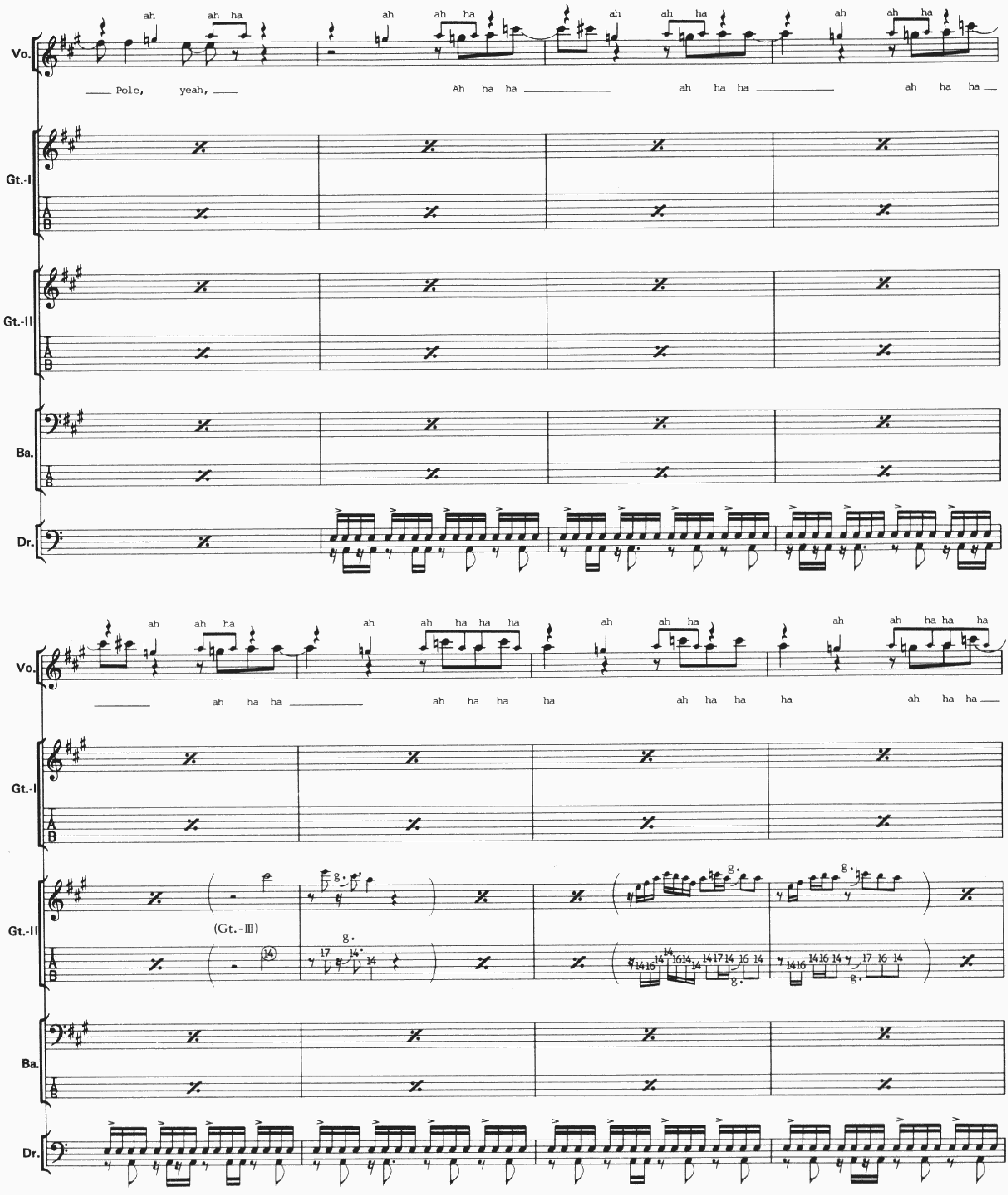

A
G
A
Vo.
Please take him, save me from the wrath of this man, man.
Gt.-I
Gt.-II
Ba.
Dr.
A
G
D
Hang - man, Hang - man, up - on your face a smile, pray tell me that I'm free to ride, ride for man- y a mile,
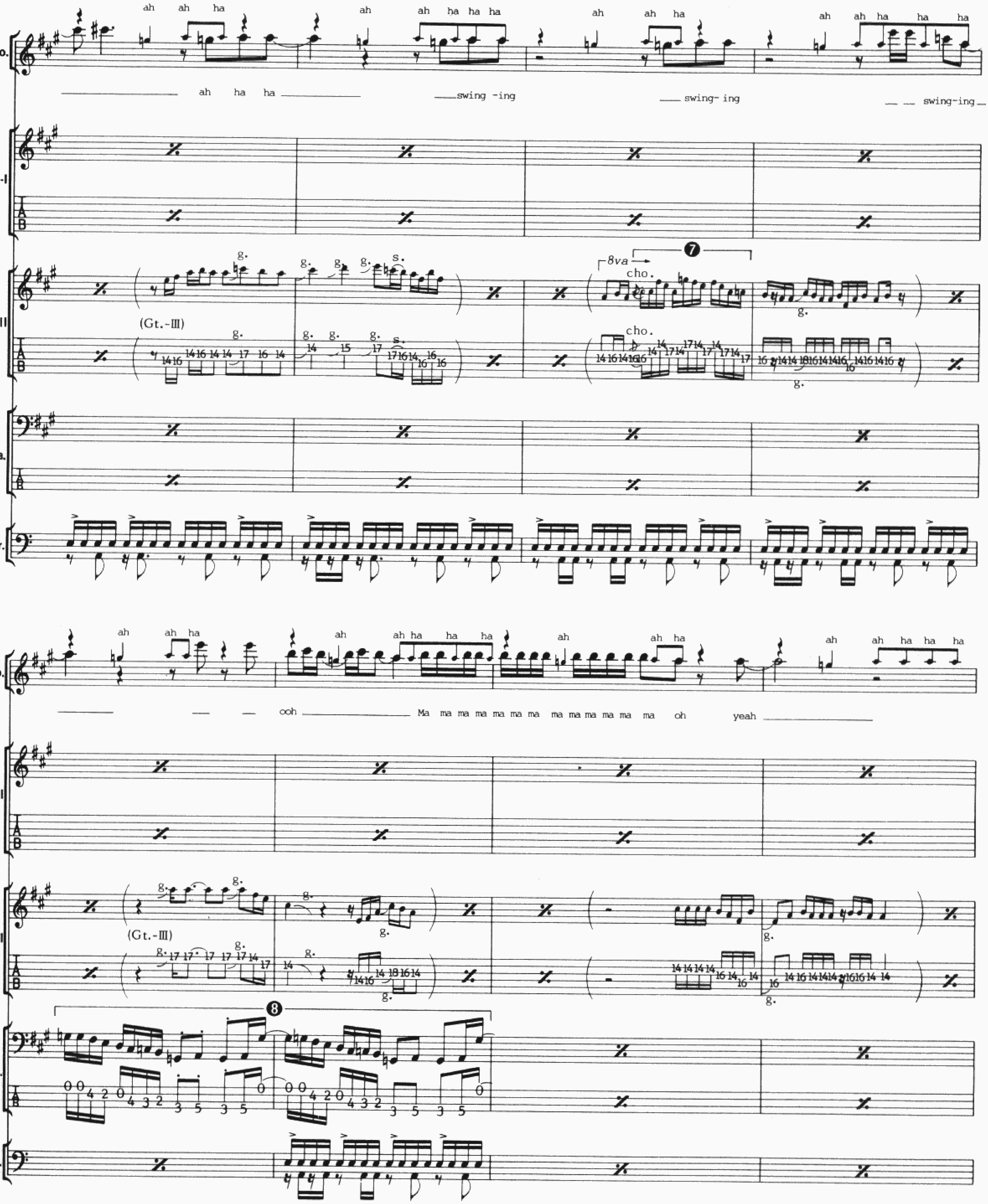

Vo.
Gt.-I
Gt.-II
Ba.
Dr.
A
H
A
mile, mile,
Oh, yes, you got a fine sis - ter, she
A
warmed my blood from cold, she brought my blood to boil- - ing hot to
G D
keep you from the Gal- lows
A
Pole, Pole, Pole, Pole, yeah,


Vo.
Gt.-I
Gt.-II
Ba.
Dr.
A
A
yeah.
Your broth - er brought me sil-ver, your sis- ter warmed my soul, but now I laugh and pull so hard and see you
G
D
A
swing- ing on the Gal- lows Pole, yeah,
I
A
but now I laugh and pull so hard and see you
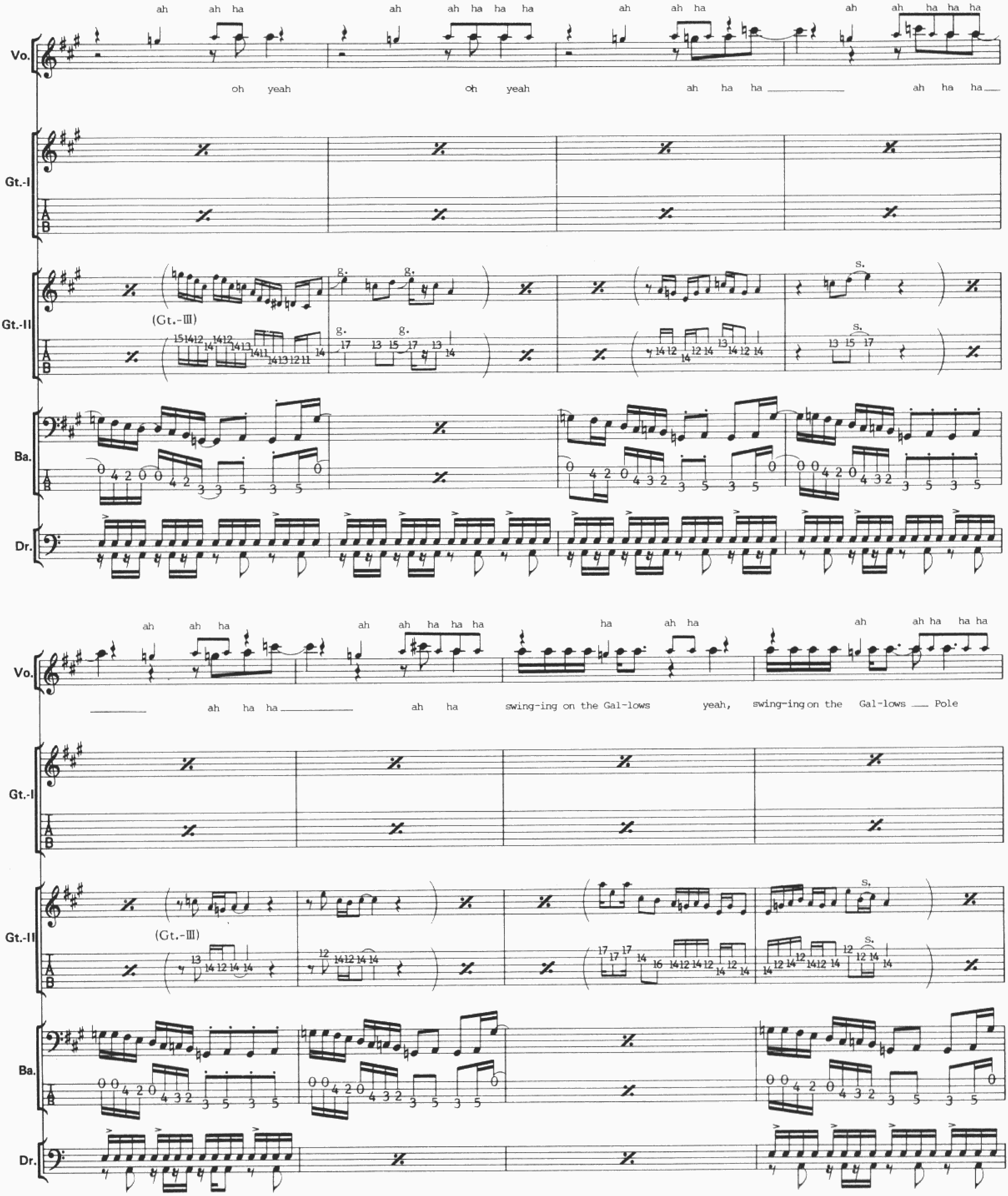


❻ (Ba.) : Note the chromaticism here. Don't lose the tempo over the open strings. The third and fourth beats are staccato.
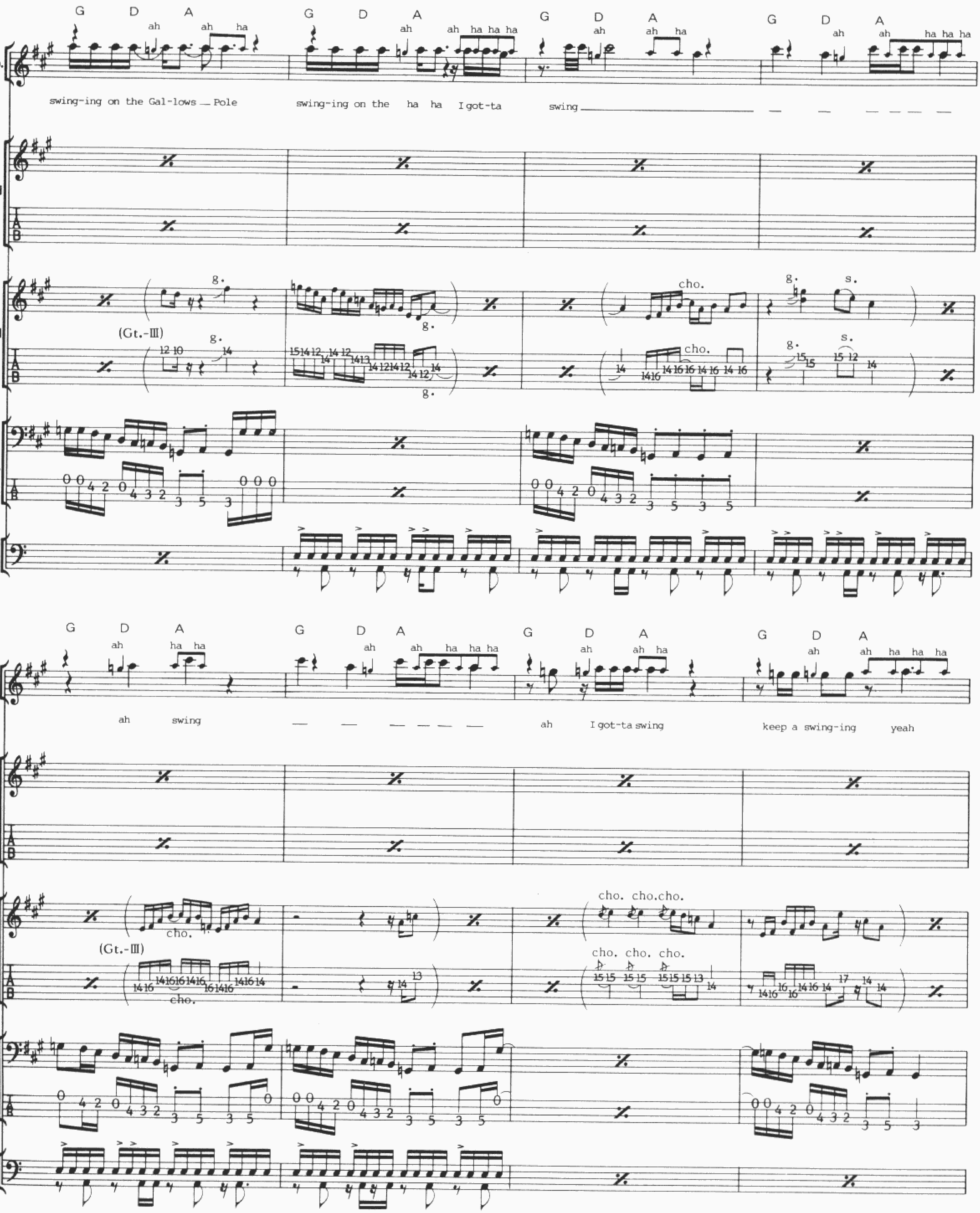

Vo.
ah ah ha
Pole, yeah,
ah ah ha ah ah ha ah ah ha
Ah ha ha
ah ha ha
ah ha ha
Gt.-I
Gt.-II
Ba.
Dr.
ah ah ha ah ah ha ha ha ah ah ha ah ah ha ha ha
ah ha ha ah ha ha ha ah ha ha ha ah ha ha
(Gt.-III)
g.
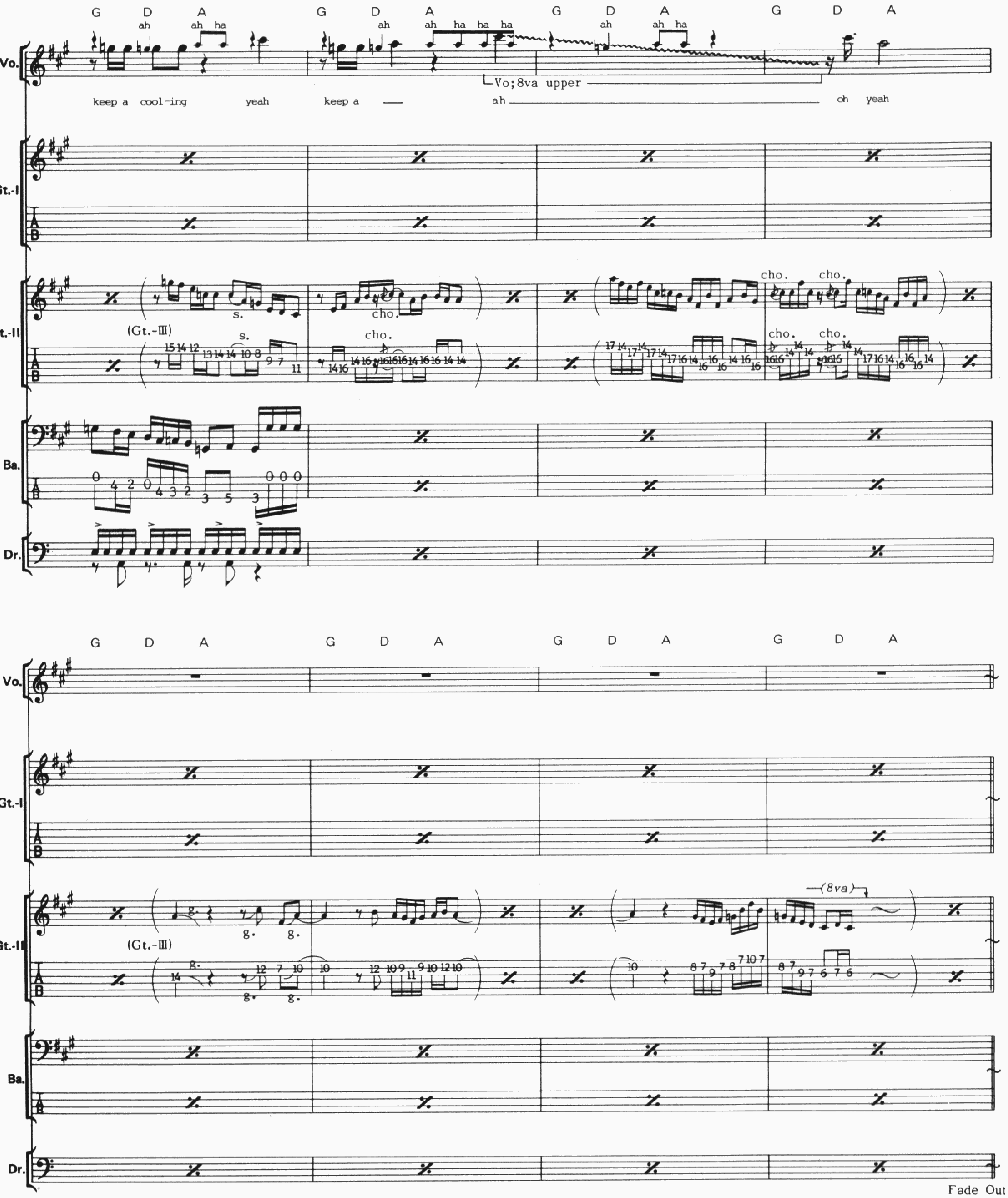


❼ (Gt.) : A pentatonic F# Minor phrase. The note values are fast, but don't be tempted to rush it. The key is to bring out each individual beat.

❽ (Ba.) : Note how the syncopation at the end of each phrase is tied over to the beginning of the next and don't foul up your timing. Take it easy and don't rush.


Vo.
Gt.-I
Gt.-II
Ba.
Dr.
ah ah ha ah ah ha ha ha ah ah ha ah ah ha ha ha
oh yeah oh yeah ah ha ha ah ha ha
(Gt.-III)
ah ah ha ah ah ha ha ha ha ah ha ah ah ha ha ha
ah ha ha ah ha swing-ing on the Gal-lows yeah, swing-ing on the Gal-lows Pole
(Gt.-III)


G D A
ah ah ha
swing-ing on the Gal-lows — Pole
ah ah ha ha ha
swing-ing on the ha ha I got-ta
ah ah ha
swing
ah ah ha ha ha
ah swing
ah I got-ta swing
keep a swing-ing yeah
Vo.
Gt.-I
Gt.-II
(Gt.-III)
g.
cho.
s.
Ba.
Dr.


G D A
ah ah ha
keep a cool-ing yeah
ah ah ha ha ha
keep a —
ah ah ha
ah
oh yeah
Vo;8va upper
Vo.
Gt.-I
Gt.-II
(Gt.-III)
s.
cho.
Ba.
Dr.
g.
(8va)
Fade Out

LED ZEPPELIN

TANGERINE
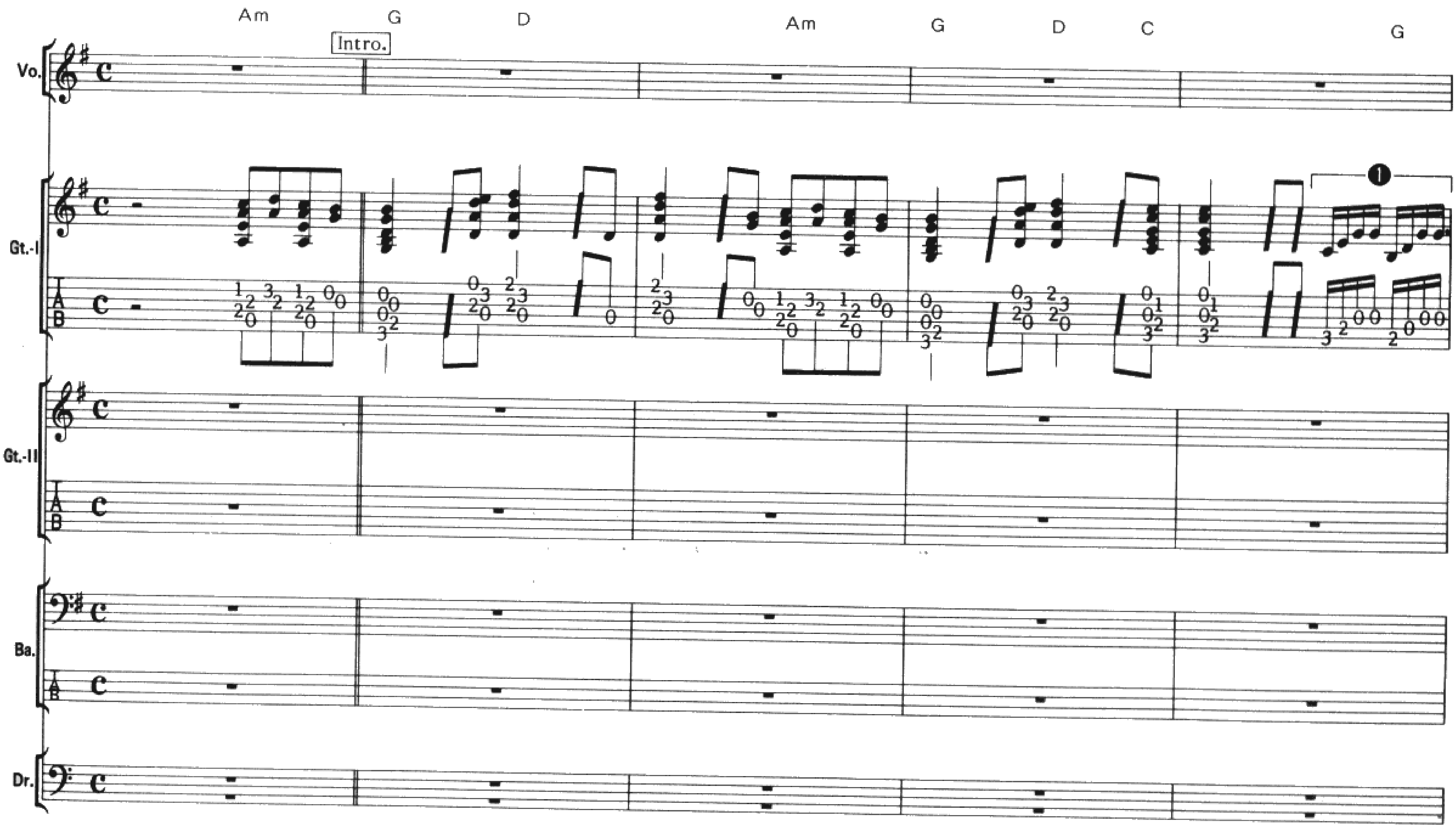
by Jimmy Page

TANGERINE
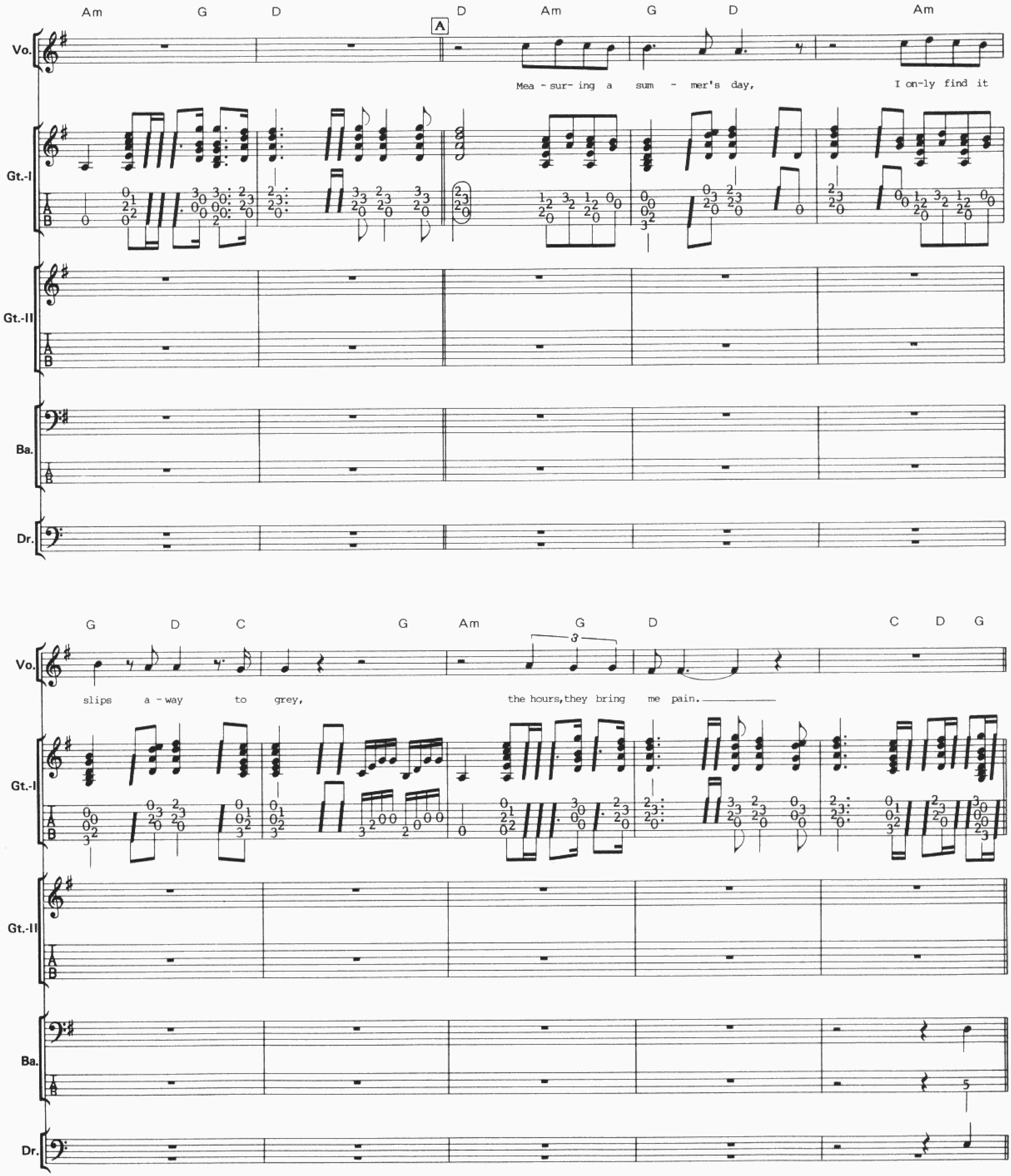
GUITAR
In the impressive 12 string acoustic intro, there's much use of open strings in the low chords, so it's very easy to play. Another characteristic of the song is the two "shades" of pedal steel guitar, overdrive and distortion-free, while the solo features bottleneck playing.
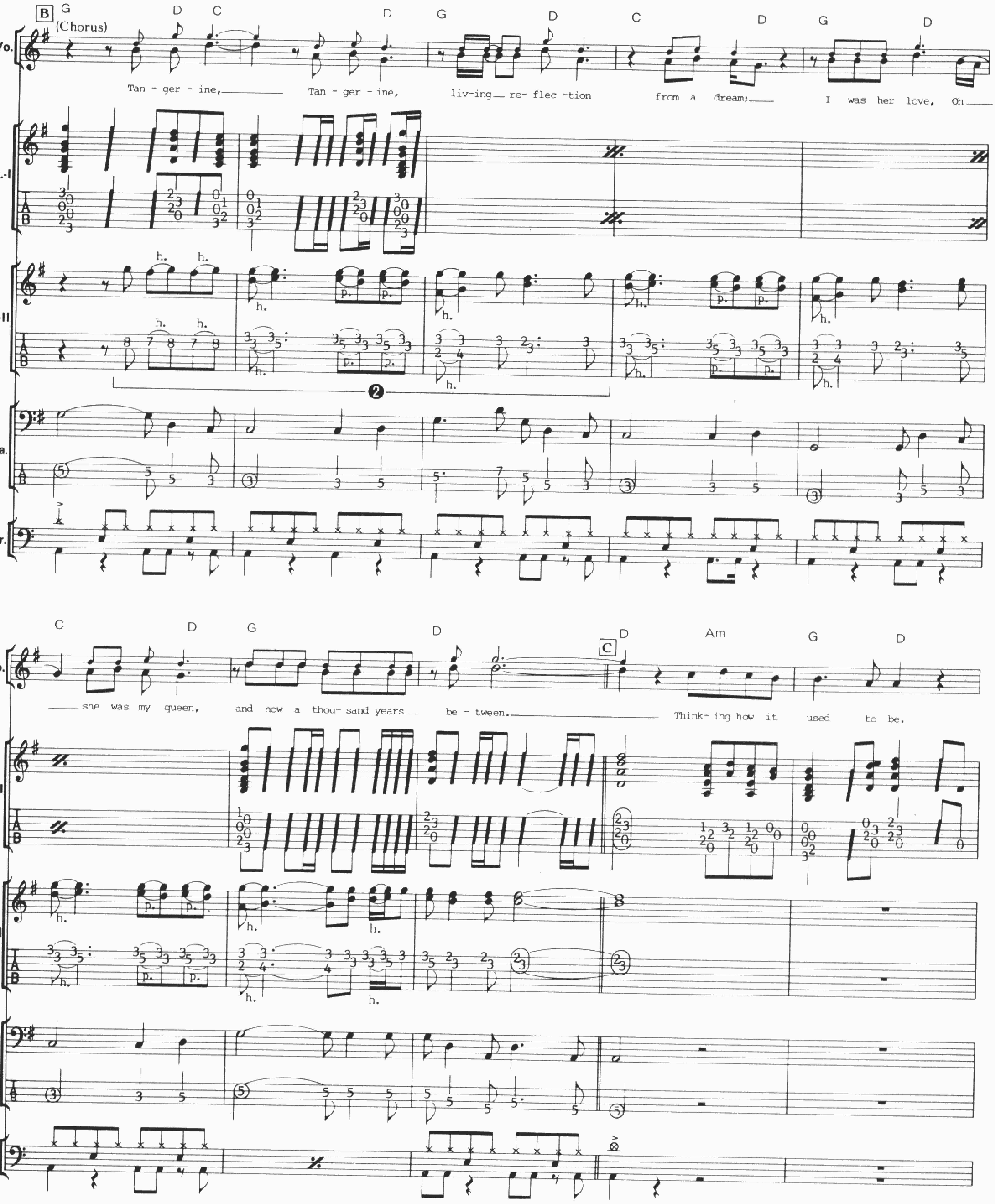
BASS
This is a comparatively slow eight beat number, and there are no difficult phrases for the bassist. The accent is on the first beat of each bar, and the mood should be relaxed and laid-back. There are several long breaks for the bass and drums, so watch the tempo when you come back in. It's best to play silently through the breaks.

DRUMS
The rhythm is the most basic eight beat pattern, and as it's a difficult tempo to get any kind of mood out of, you can at least add a nuance by setting the hi-hat a little loose. Strict timekeeping is not the name of the game in this number, rather let your strokes be very relaxed and even a touch delayed. Mistakes tend to stick out all the more with such a simple pattern, so any kind of roughness should be avoided.
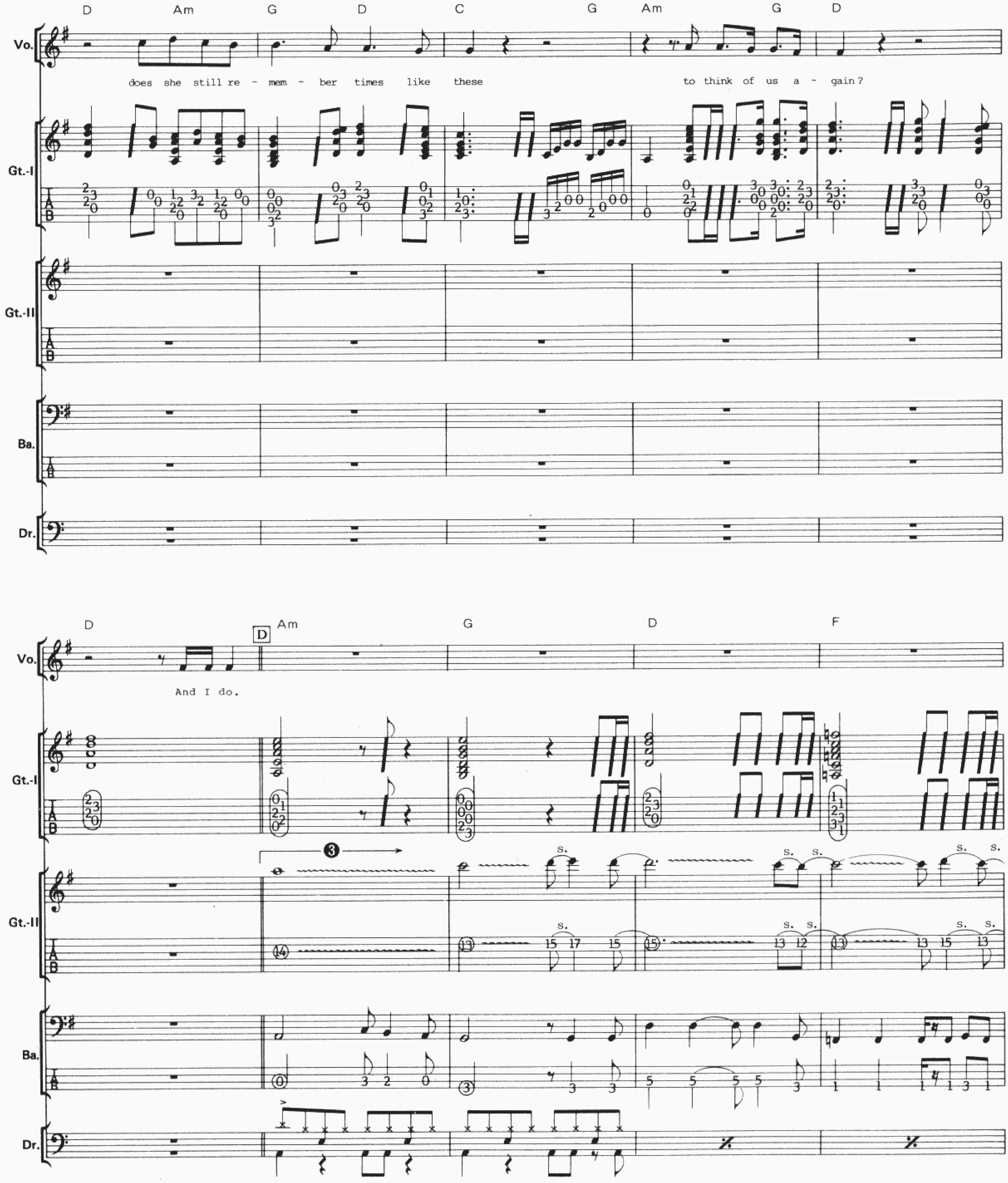


❶ (Gt.) : The two continuous G notes here (3/6) suddenly sound different, but actually, they aren't. The trick is to use alternate picking. If you play both with the same downward stroke, they sound completely different.
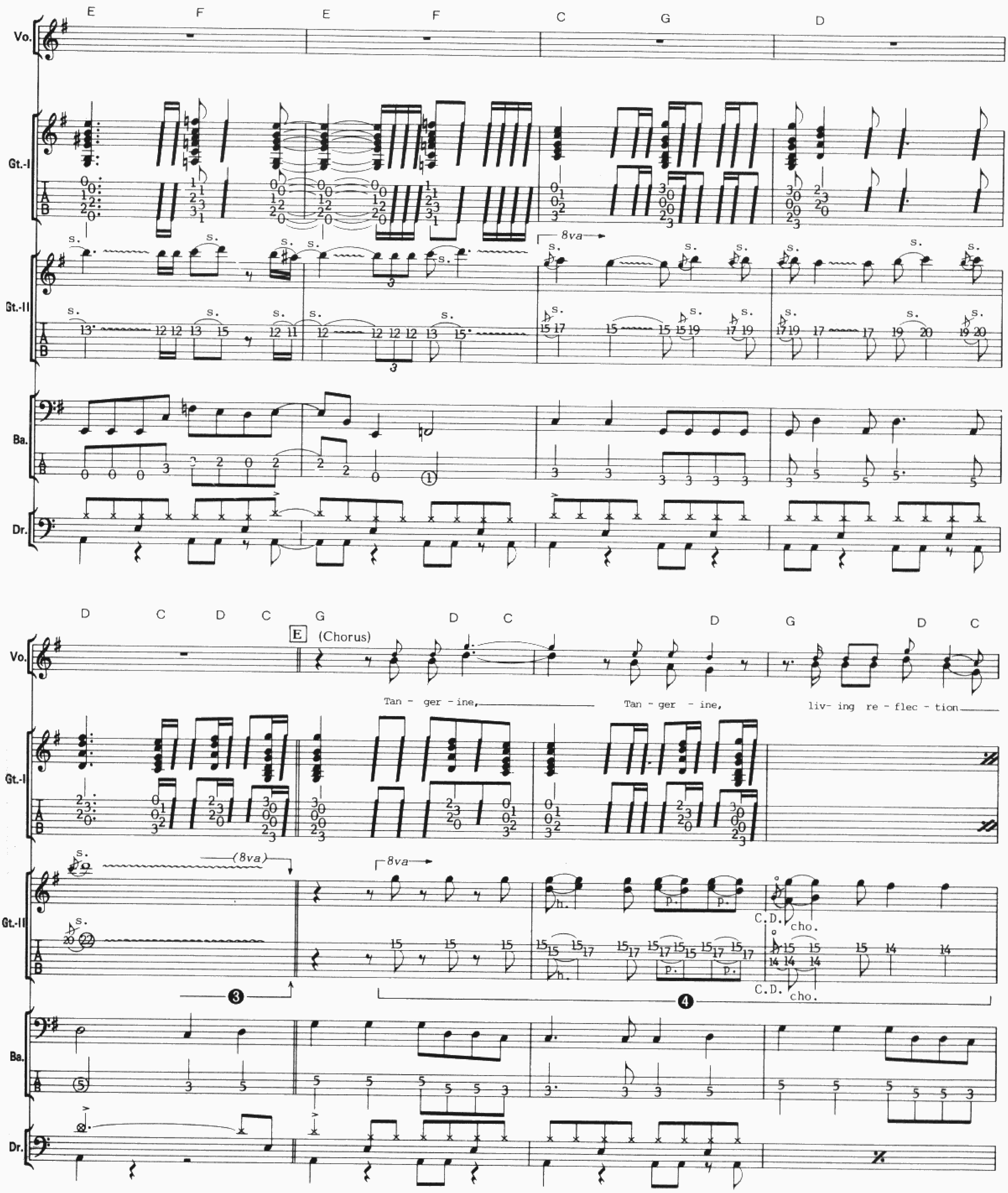

Am G D
A
D Am G D Am
Vo.
Mea - sur- ing a sum - mer's day, I on-ly find it
Gt.-I
Gt.-II
Ba.
Dr.
G D C G Am G D C D G
slips a - way to grey, the hours, they bring me pain.
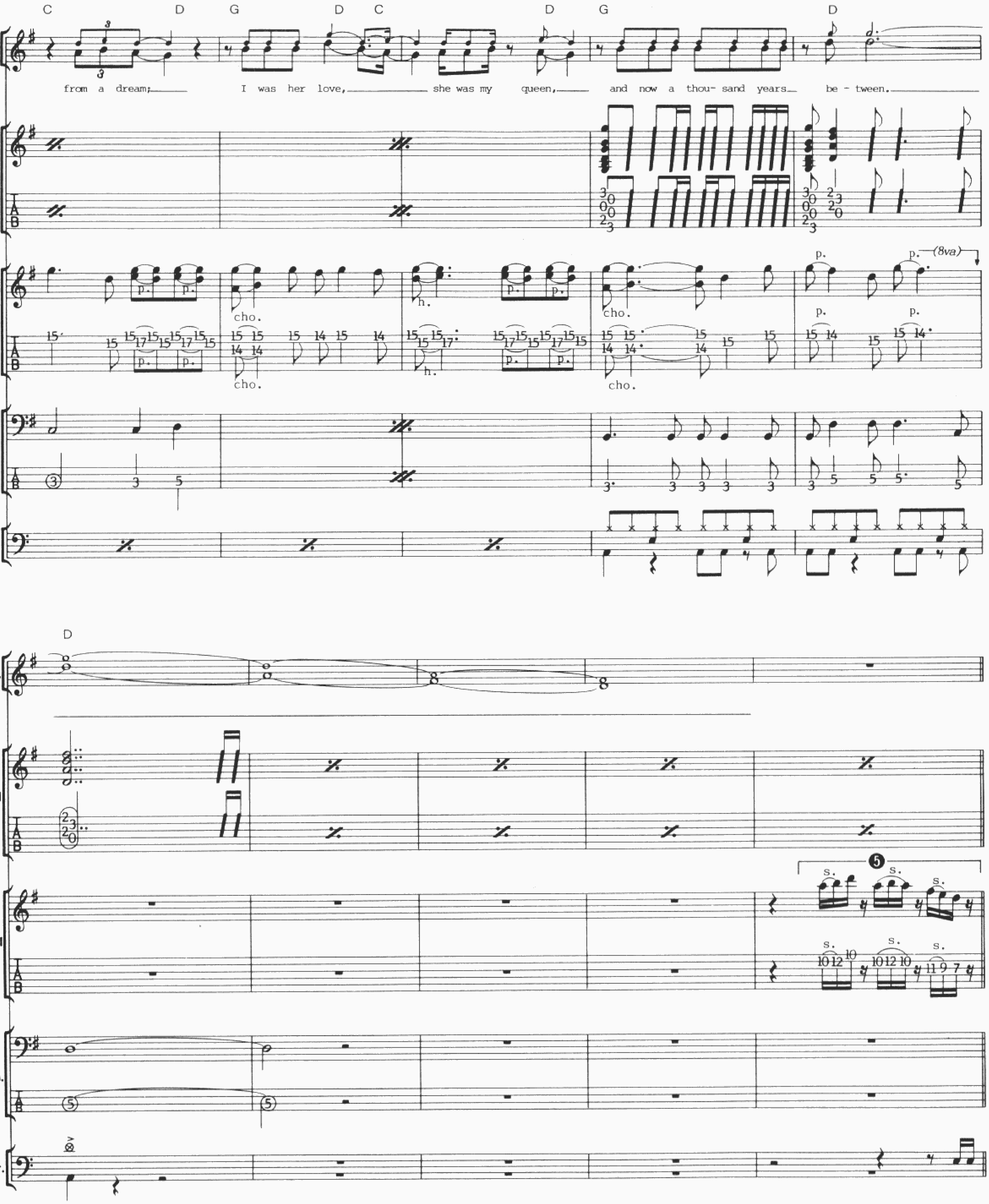


❷ (Gt.) : It would be good to be able to use the bottleneck here, but positionwise, practically impossible, so instead you'll need to hammer-on and pull-off. You'll get close to the original by using a wow-wow pedal, but if you do, be sure the sound is clear.
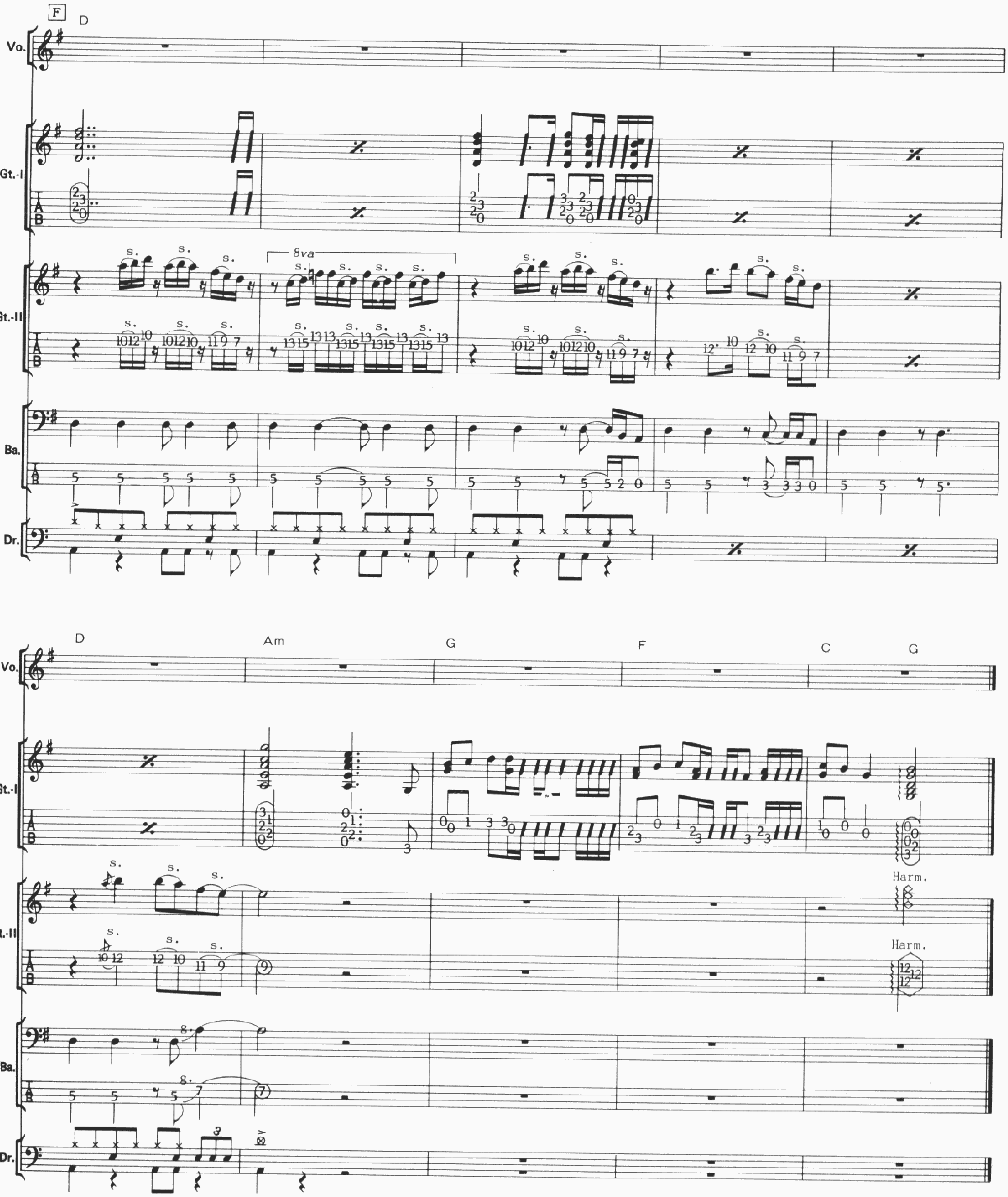


❸ (Gt.) : The original features an overdrive pedal steel guitar solo from this point on. Instead, you can use a regular guitar with a bottleneck and distortion.



❹(Gt.) : Play this section with the same feel as you did in B, only here it's an octave higher. The position doesn't allow the use of the bottleneck, but where you have two notes together, you could use it just for the lower of the two. The same applies to B.



❺ (Gt.) : Here you'll need the bottleneck. The final D note (3/7) can also be played with the index finger. The sound should be clear.


F
D
Vo.
Gt.-I
Gt.-II
8va
Ba.
Dr.
D
Am
G
F
C
G
Harm.

LED ZEPPELIN

THAT'S THE WAY

by Jimmy Page/Robert Plant
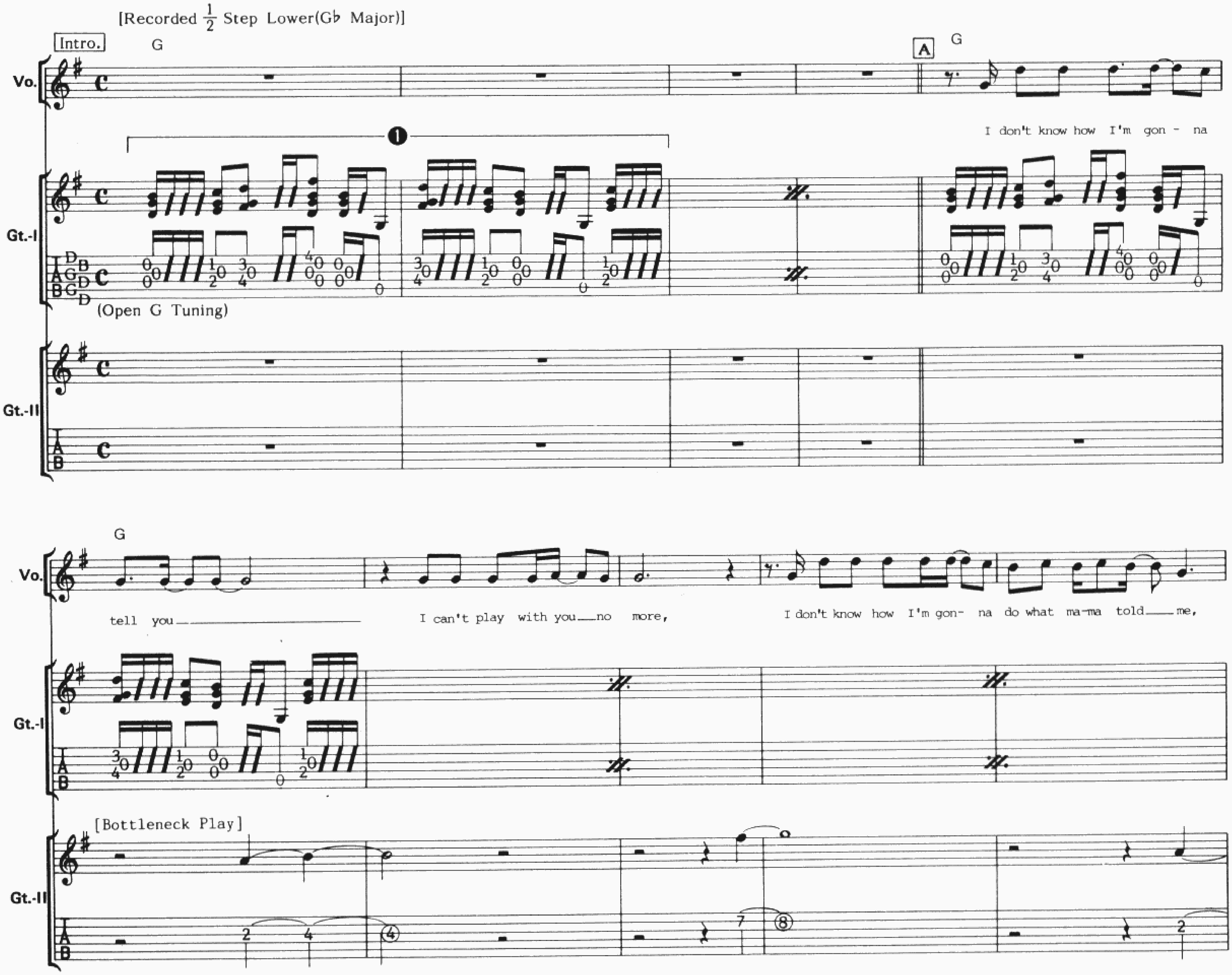
THAT'S THE WAY

GUITAR
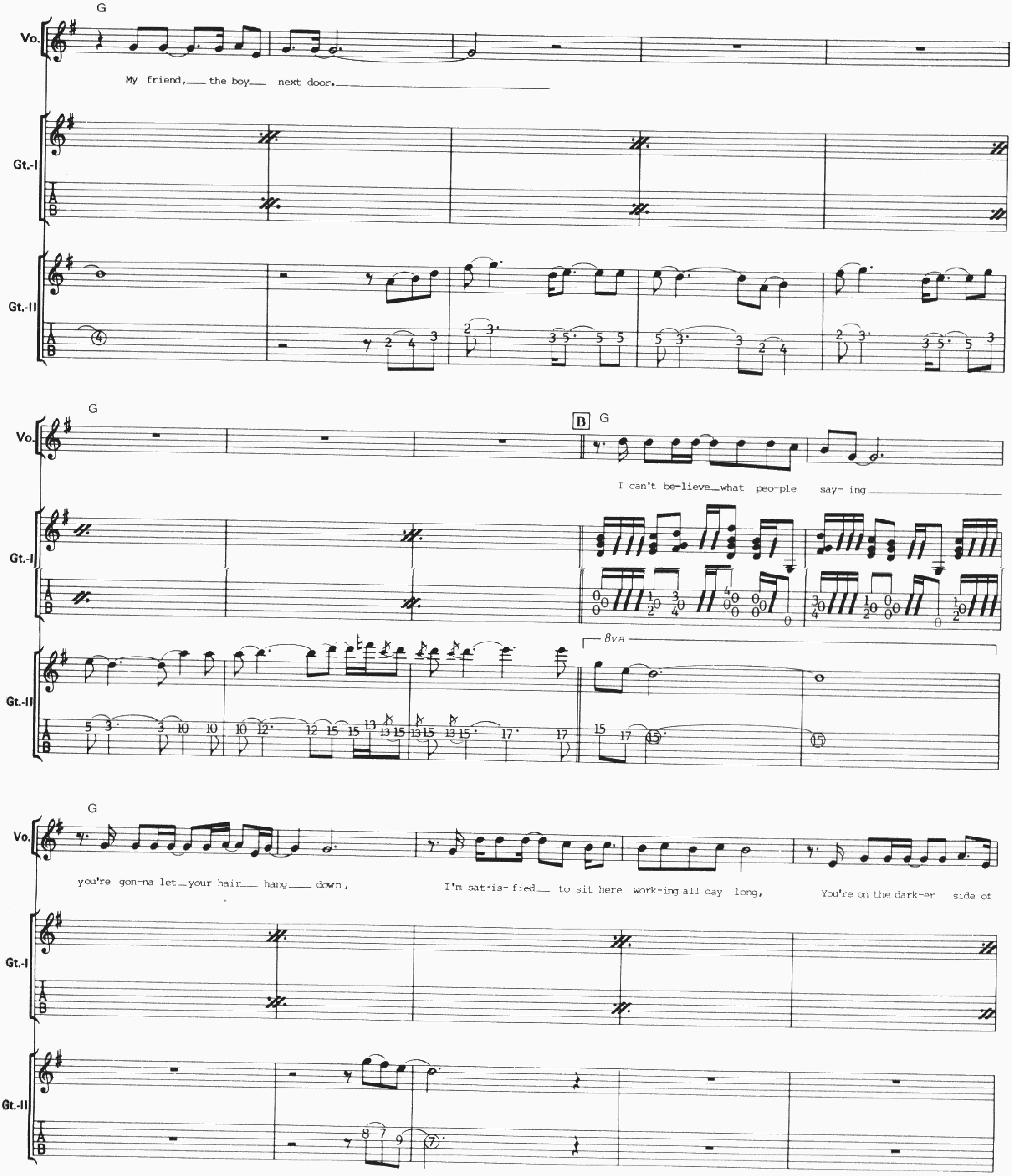
The combination of the drawn out acoustic guitar riff and the sound of the pedal steel guitar in the back is very impressive. We've shown the pedal steel guitar part as written for normal guitar plus bottleneck. Note that there are a number of places which require you to play with the other fingers of the left hand when you have the bottleneck on.
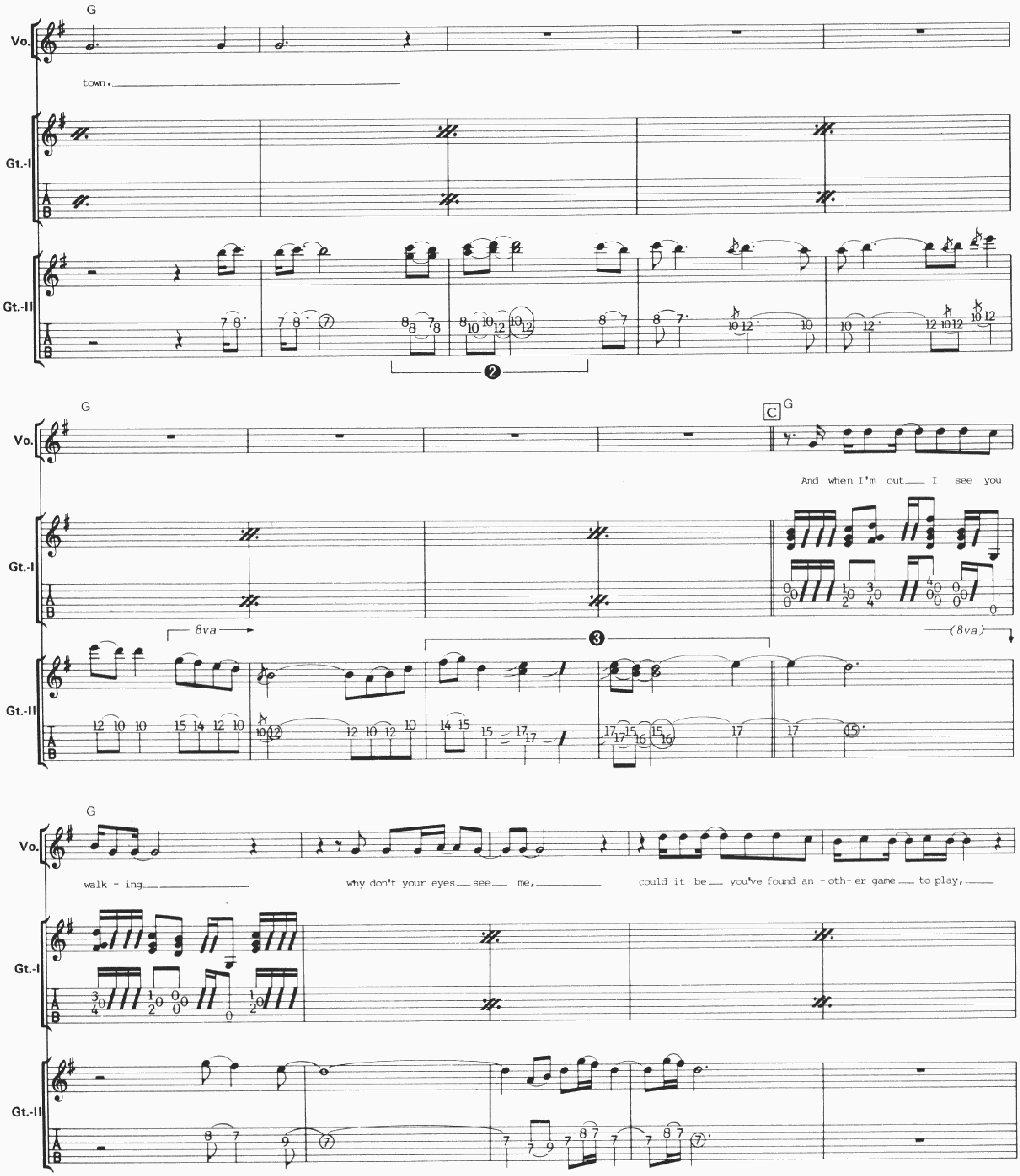
BASS

The bass enters only towards the end and there are no difficulties for the bassist. Just watch your timing on the first beat of the bar and don't let the tempo slip. The bass line in this song needs to blend well with the other instruments. There's a long wait before the bass entry, and it's important to feel that you're playing along with the guitarist while you're waiting.
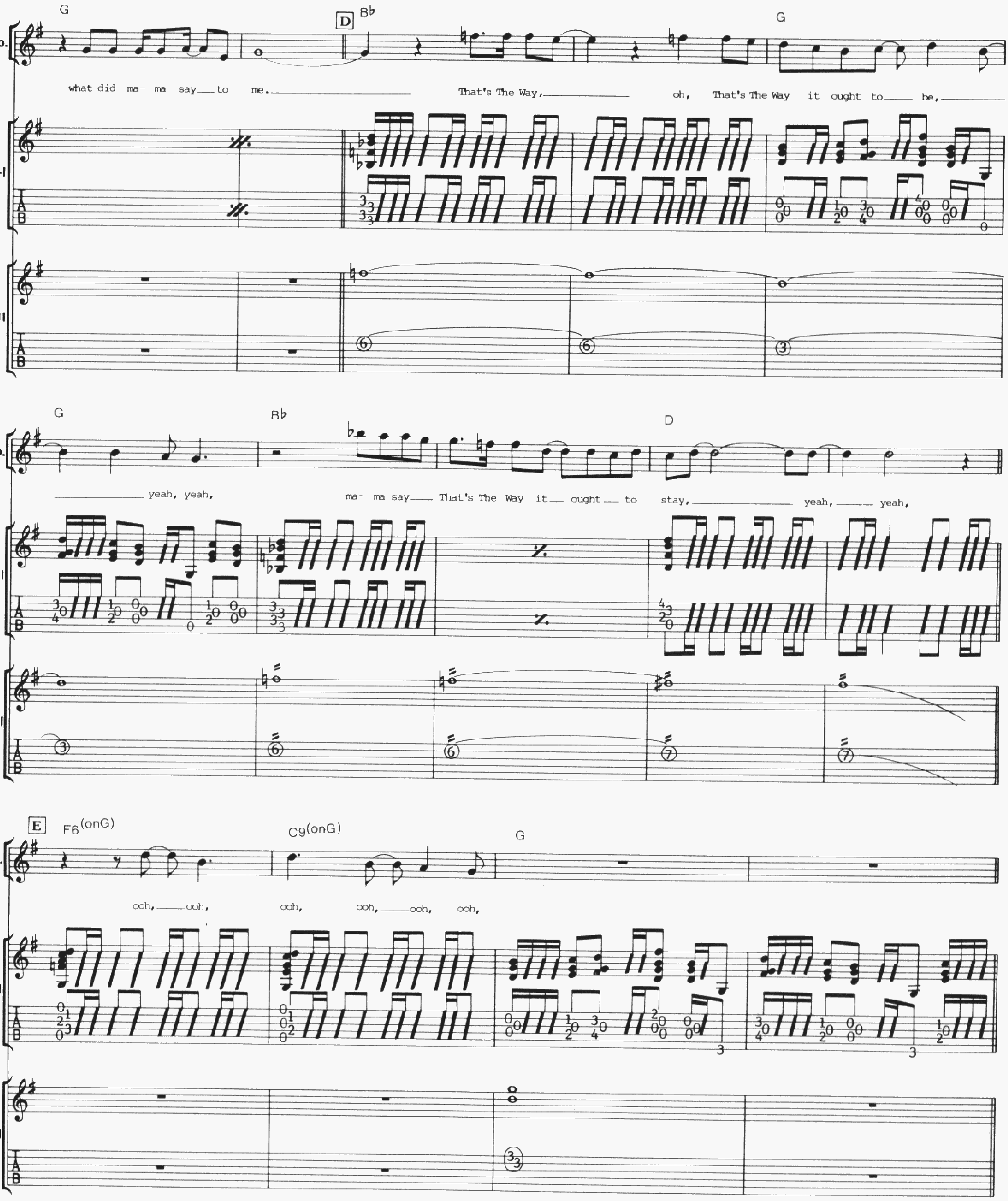


❶ (Gt.) : The main riff. For the second beat of the first bar, just move the same position along.
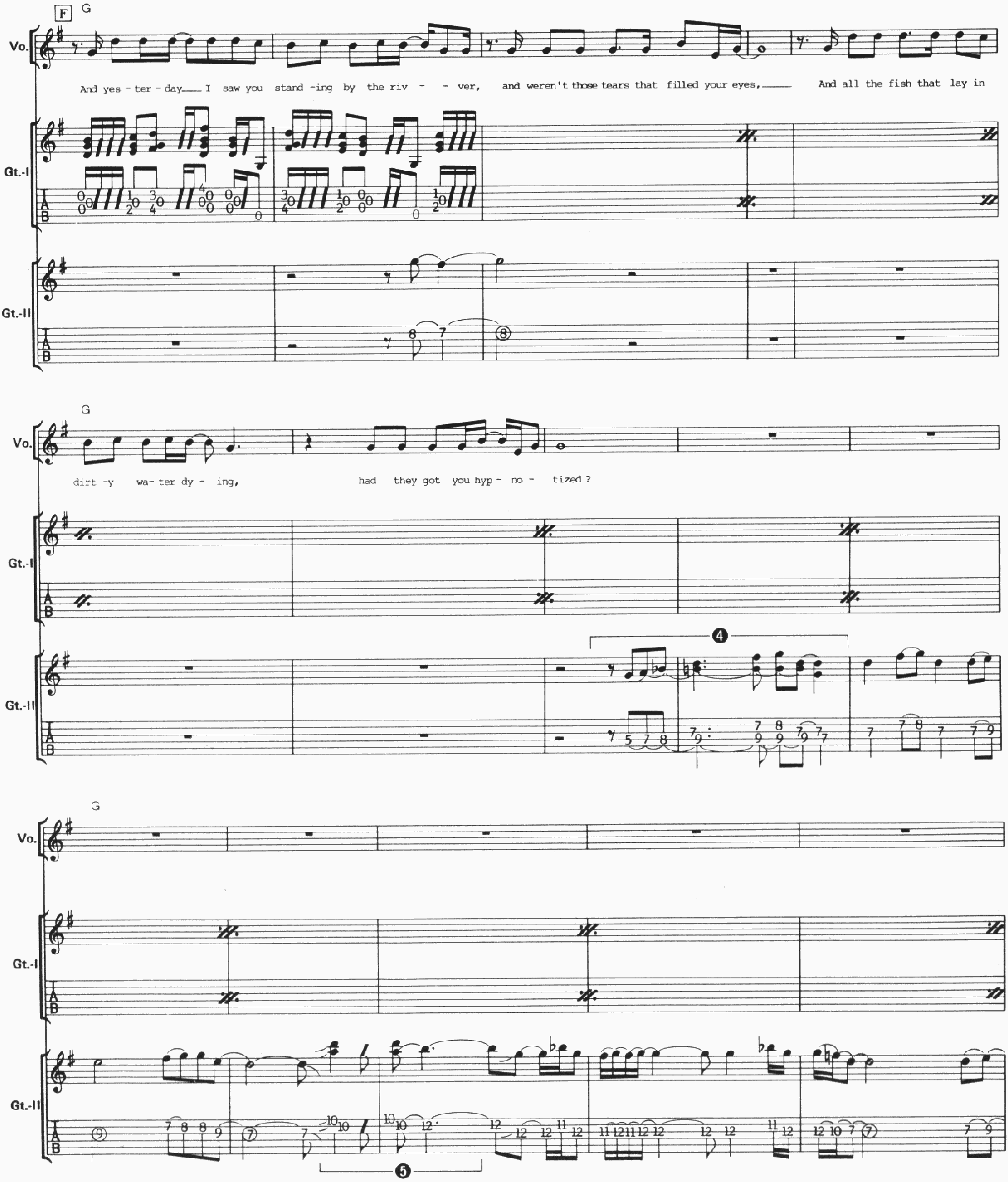

G
Vo.
My friend, the boy next door.
Gt.-I
Gt.-II
G
B
I can't be-lieve what peo-ple say- ing
8va
G
you're gon-na let your hair hang down,
I'm sat-is-fied to sit here work-ing all day long,
You're on the dark-er side of



❷(Gt.) : The bottleneck is normally used by Gt.-II, but this section you can play by pulling-off and sliding. There's no problem if the bottleneck is on the ring or the little finger.
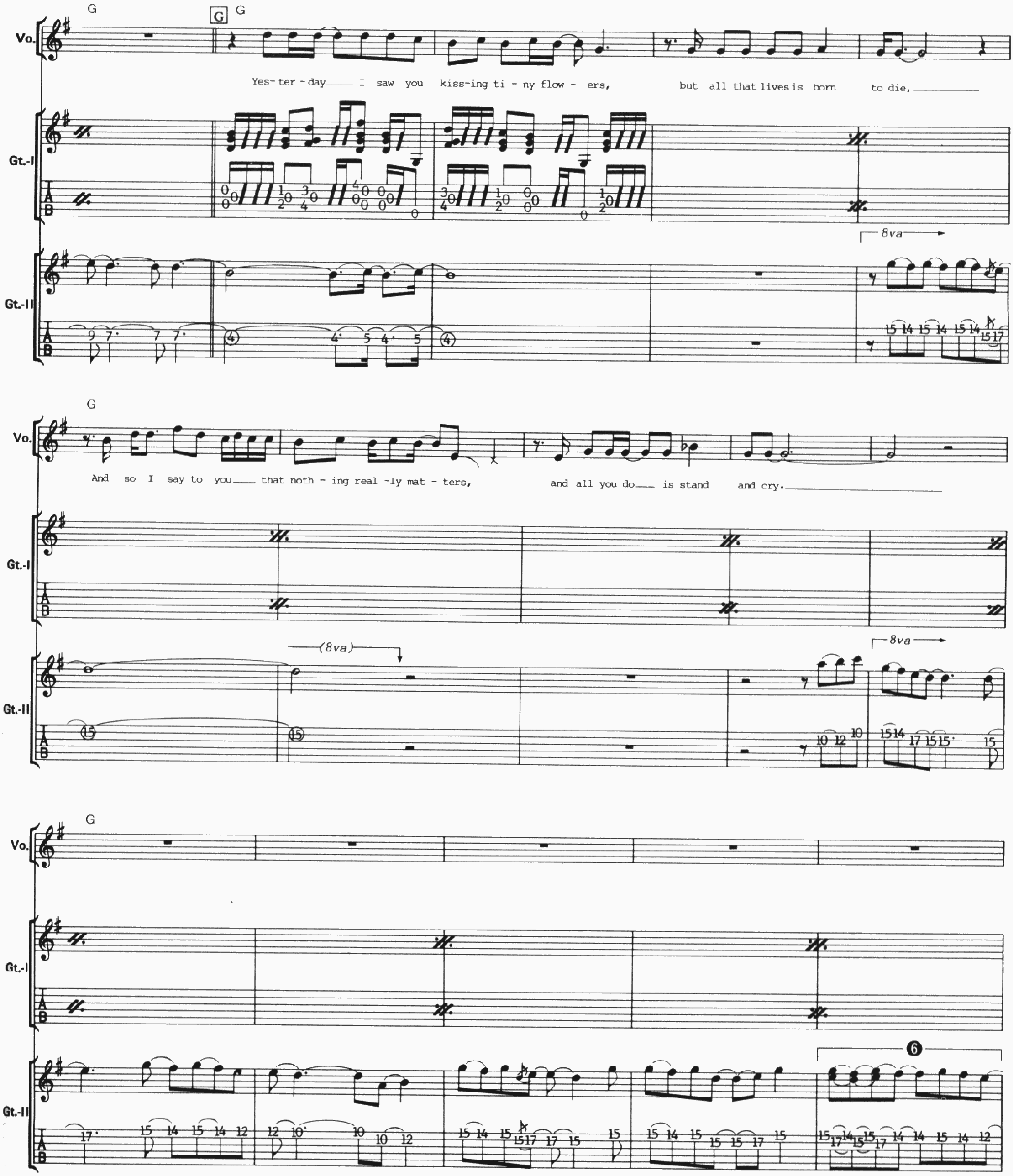
❸ (Gt.) : Here you have two notes at the same fret, so this calls for the bottleneck. The slides at 2/15 and 3/16 can be negotiated by straddling the bottleneck diagonally across both positions.


Vo.
Gt.-I
Gt.-II
G
D
B♭
G
what did ma- ma say to me.
That's The Way,
oh, That's The Way it ought to be,
G
B♭
D
yeah, yeah,
ma- ma say That's The Way it ought to stay,
yeah, yeah,
E
F6(onG)
C9(onG)
G
ooh, ooh,
ooh, ooh, ooh, ooh,
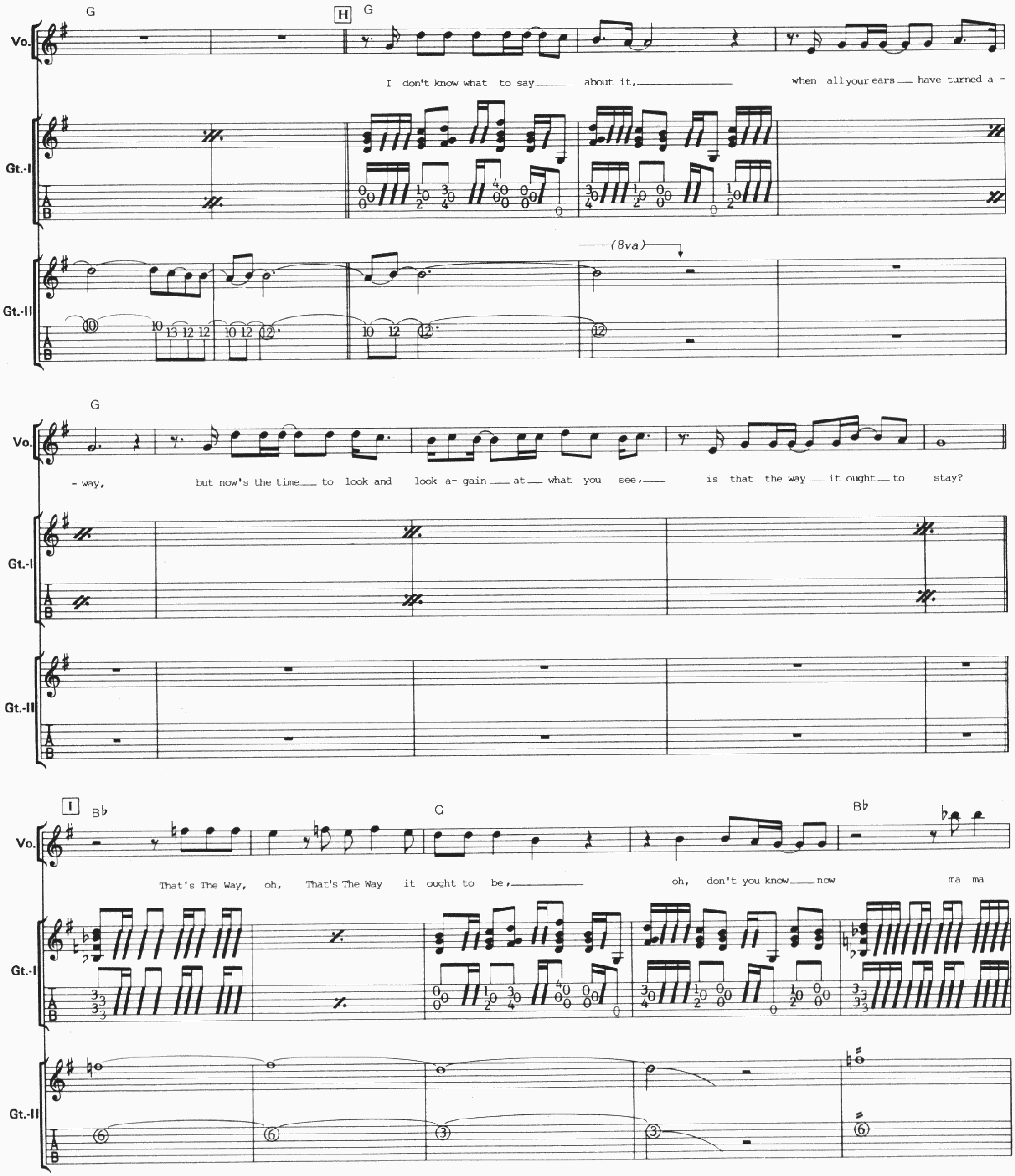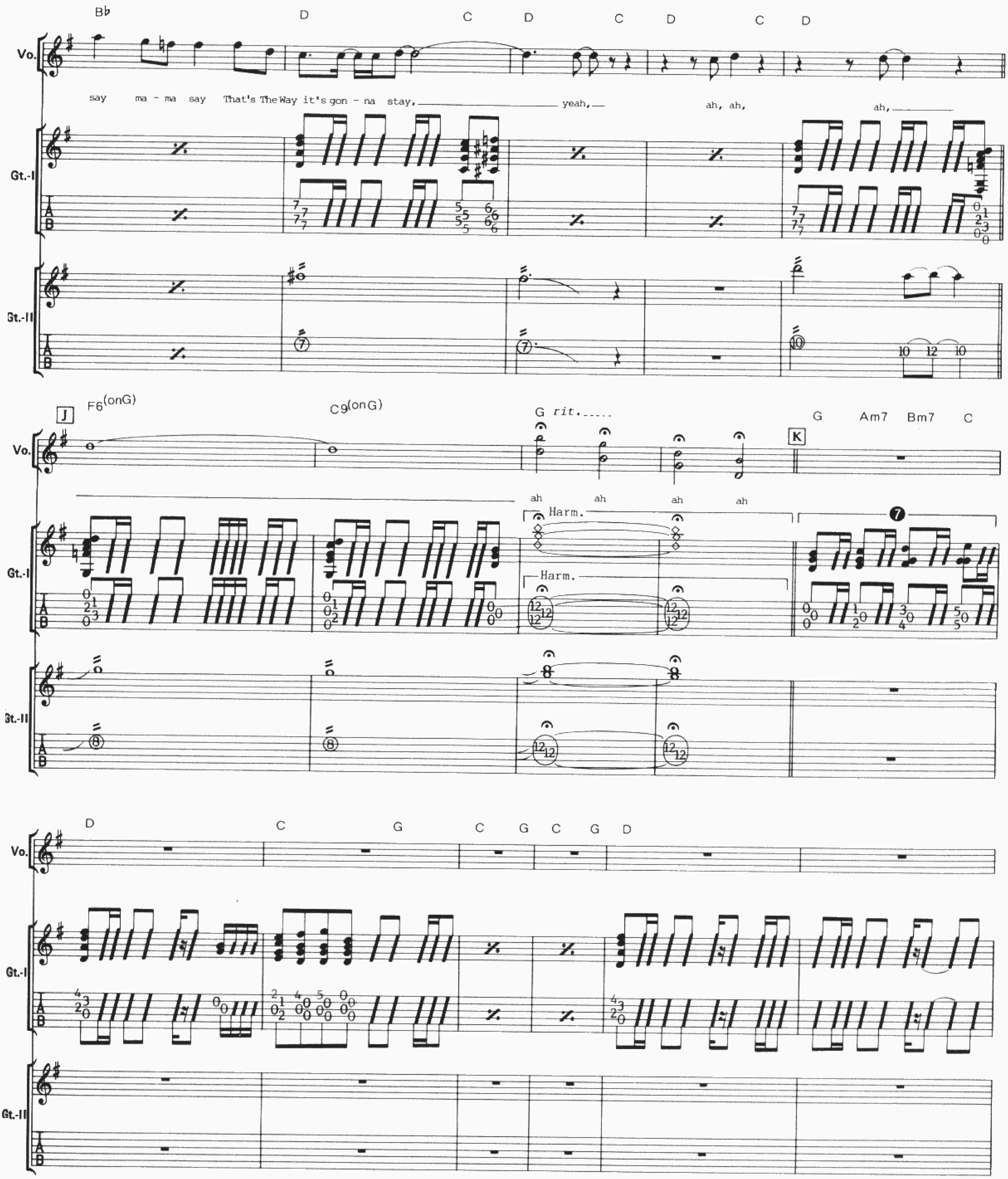


❹(Gt.) : This part is for normal guitar.

❺(Gt.) : In the slide from 2/10 to 2/12, there's also the note B at 1/10, so keep the bottleneck above and away from the first string.
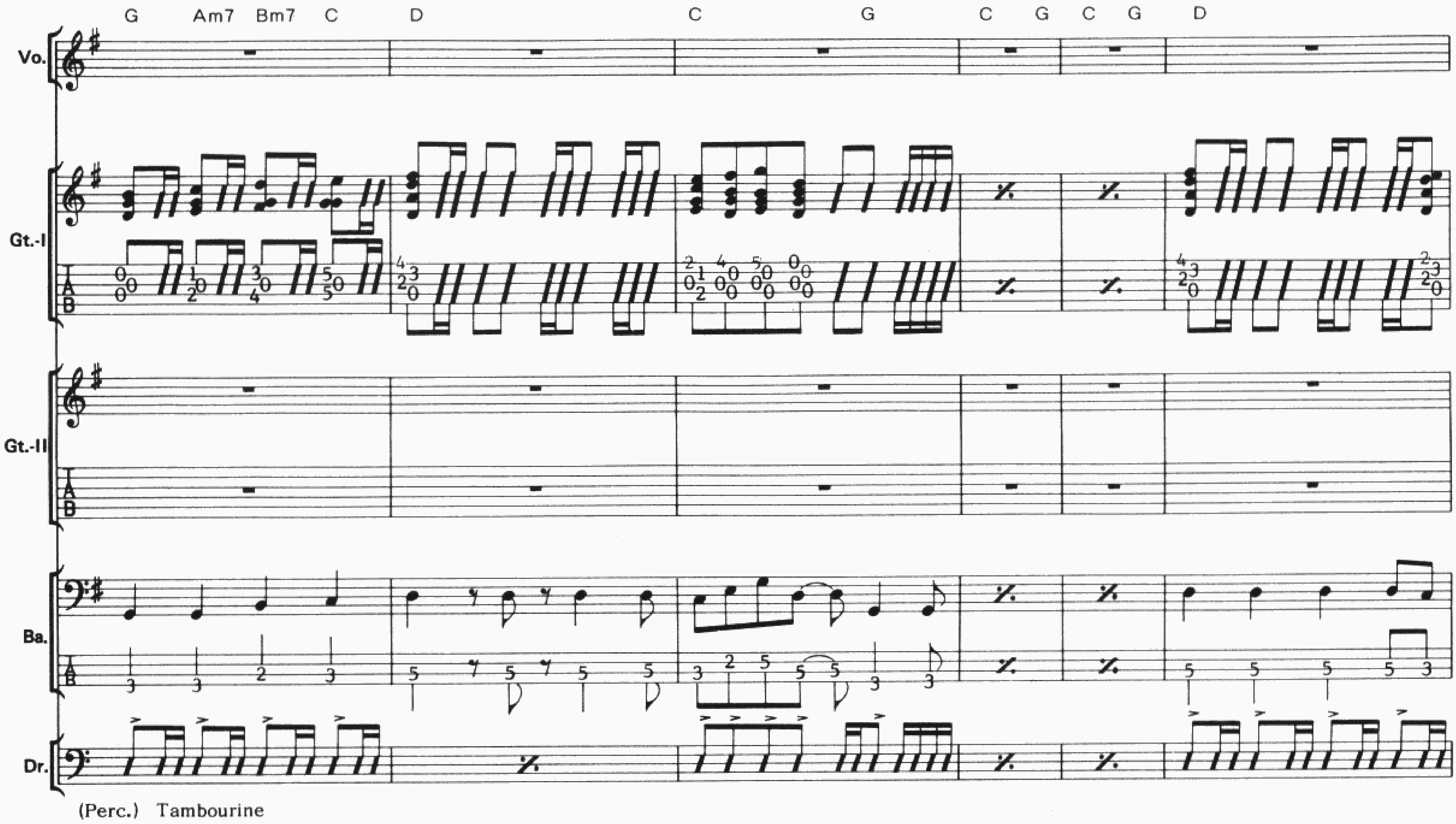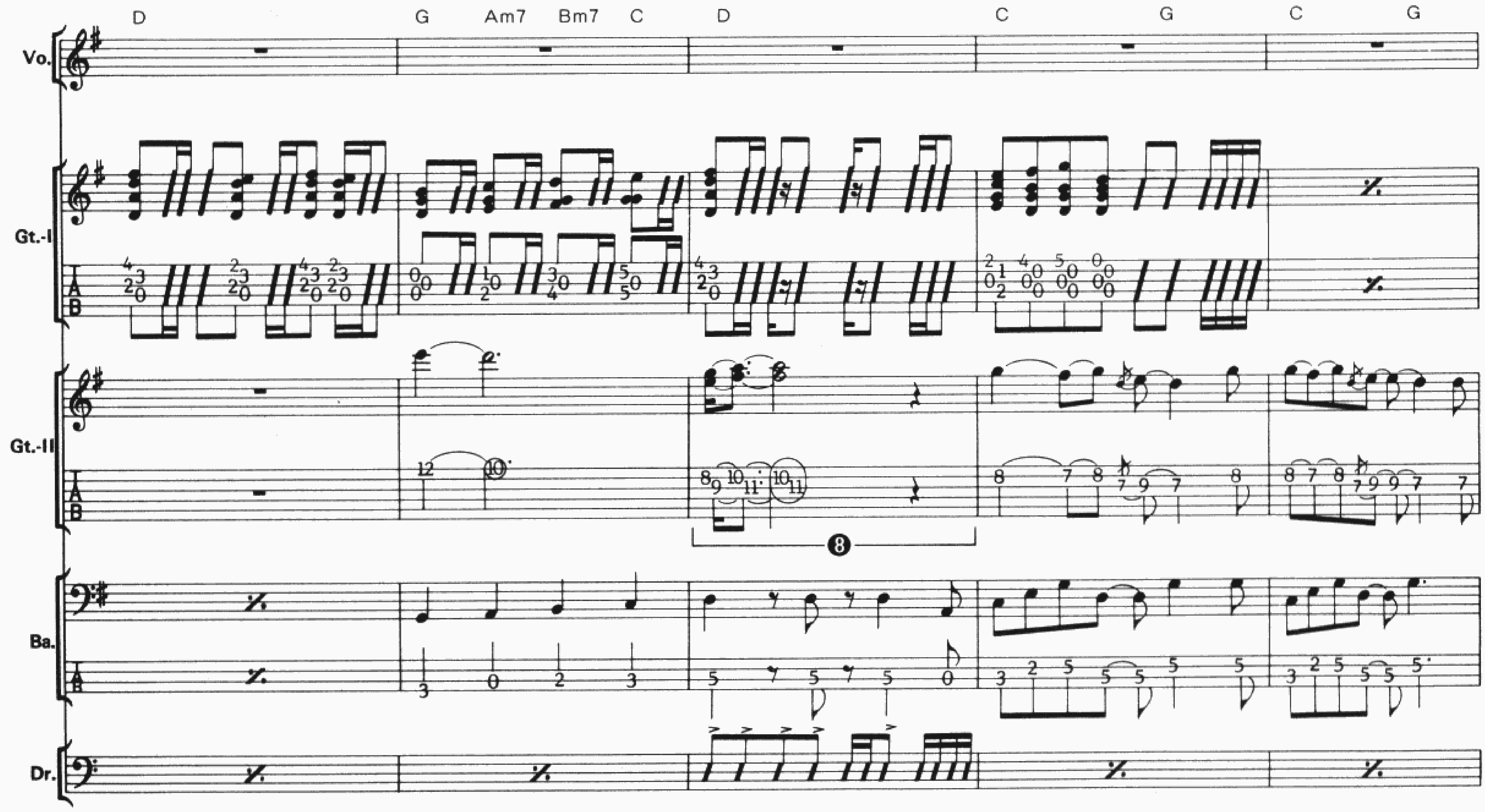


❻(Gt.) : Play as per normal guitar. If you're using a bottleneck then play only the first string.


Vo.
Gt.-I
Gt.-II
G
H
G
I don't know what to say about it, when all your ears have turned a -
(8va)
G
- way, but now's the time to look and look a- gain at what you see, is that the way it ought to stay?
I
B♭
G
B♭
That's The Way, oh, That's The Way it ought to be, oh, don't you know now ma ma
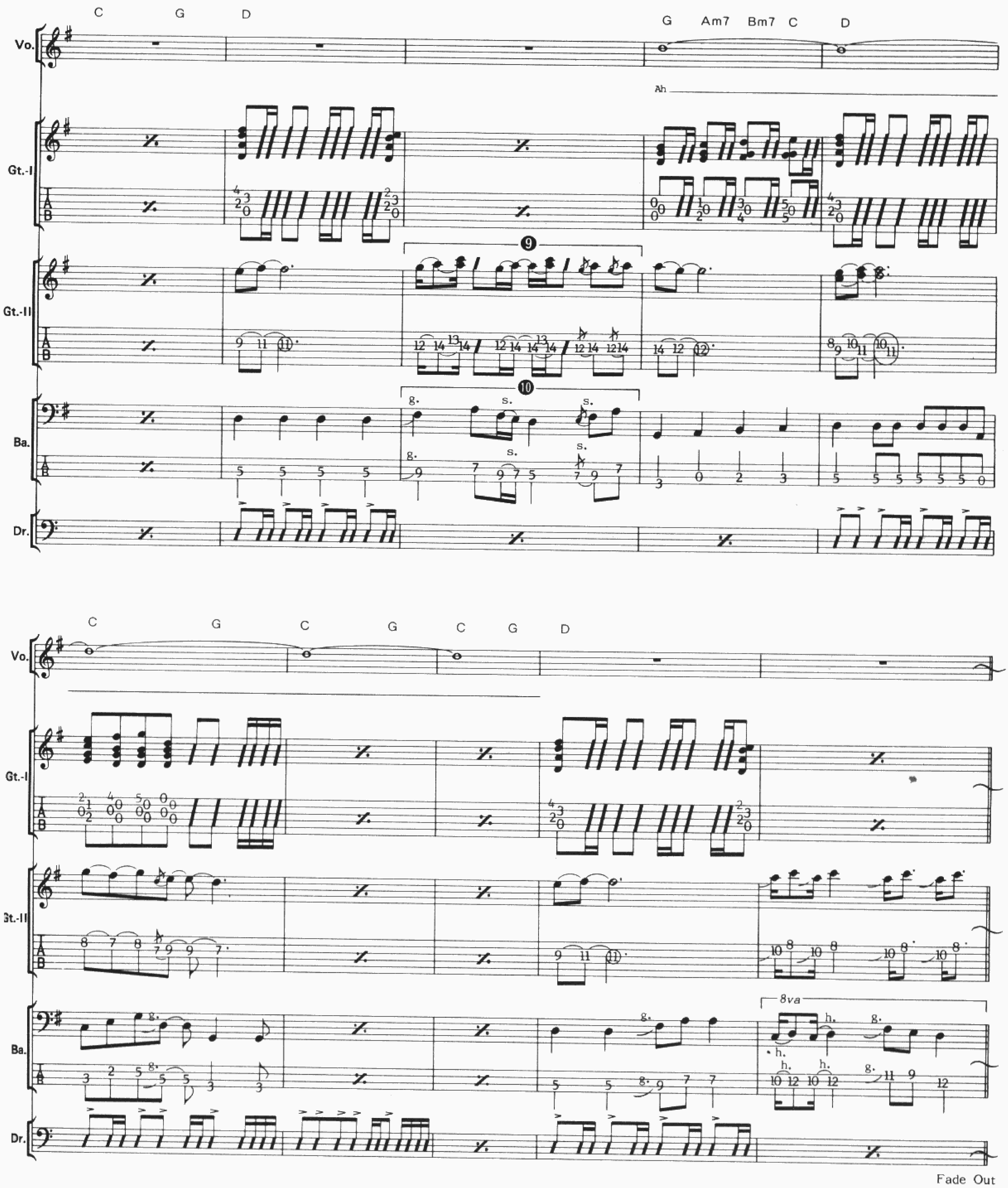


❼ (Gt.) : An effective piece of cutting using only the second, third, and fourth strings. Play the 2/5 on the fourth beat with the ring finger and the 4/5 with the middle finger.





❽ (Gt.) : The bottleneck can be used diagonally here.



❾ (Gt.) : Here again use the bottleneck diagonally to play 2/13 while sliding at the same time from 3/12 to 3/14.

❿ (Ba.): Glissando (3rd string) and slides with the ring finger.

LED ZEPPELIN BRON-Y-AUR STOMP

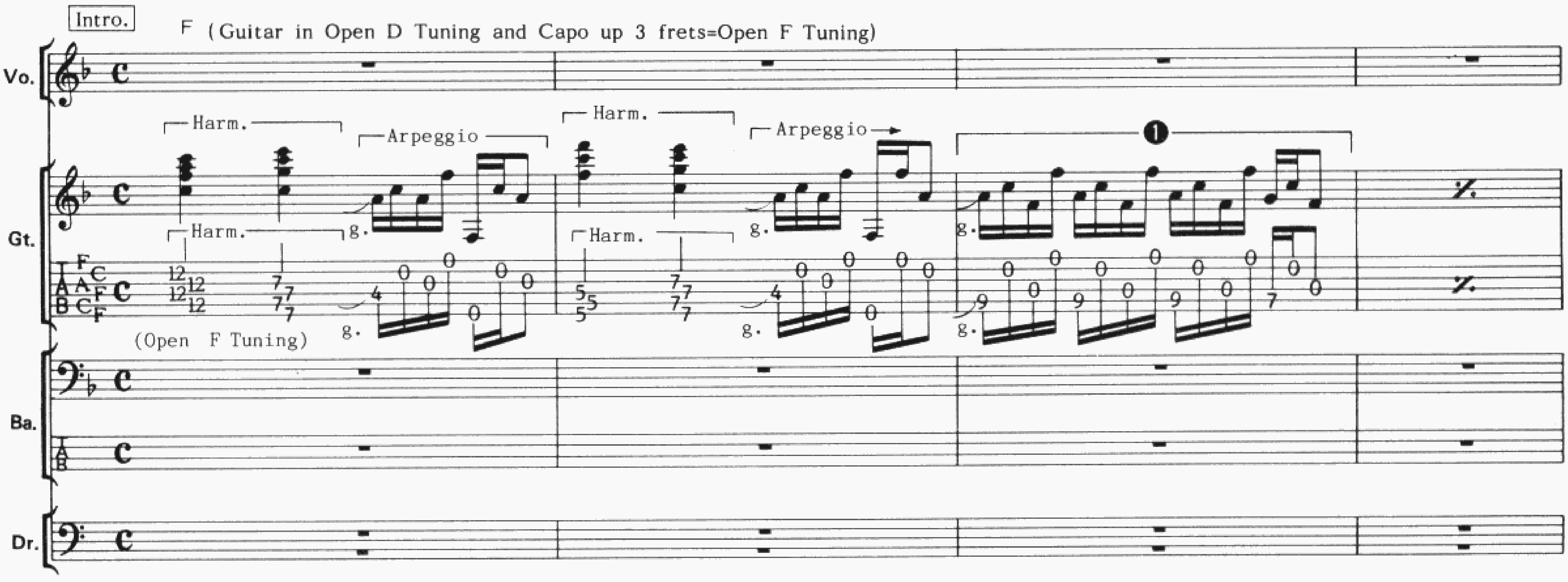
by Jimmy Page/Robert Plant/John Paul Jones
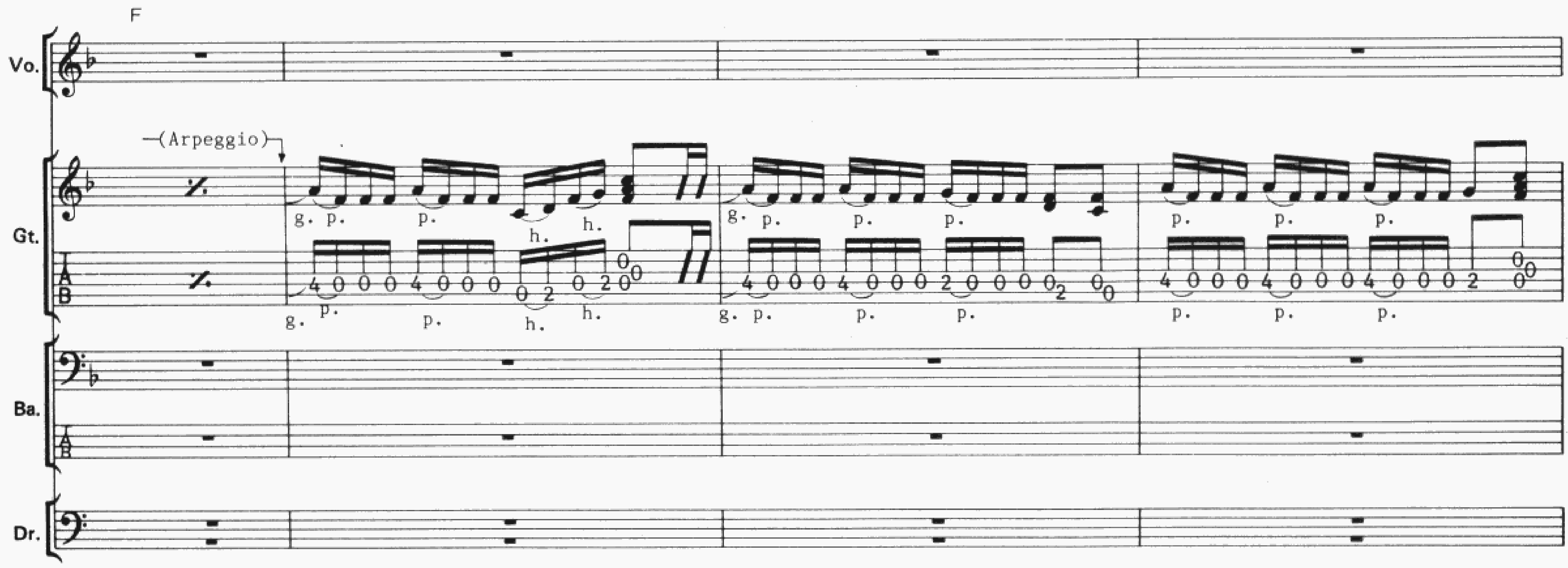
BRON-Y-AUR STOMP

GUITAR
There are a lot of tempo changes in Bron-Y-Aur Stomp, and the different colours of the guitar sound play a very important role. The open tuning arpeggios should be played with a flat pick and plenty of attack. Practise the tempo change sections repeatedly until you can manage them smoothly.
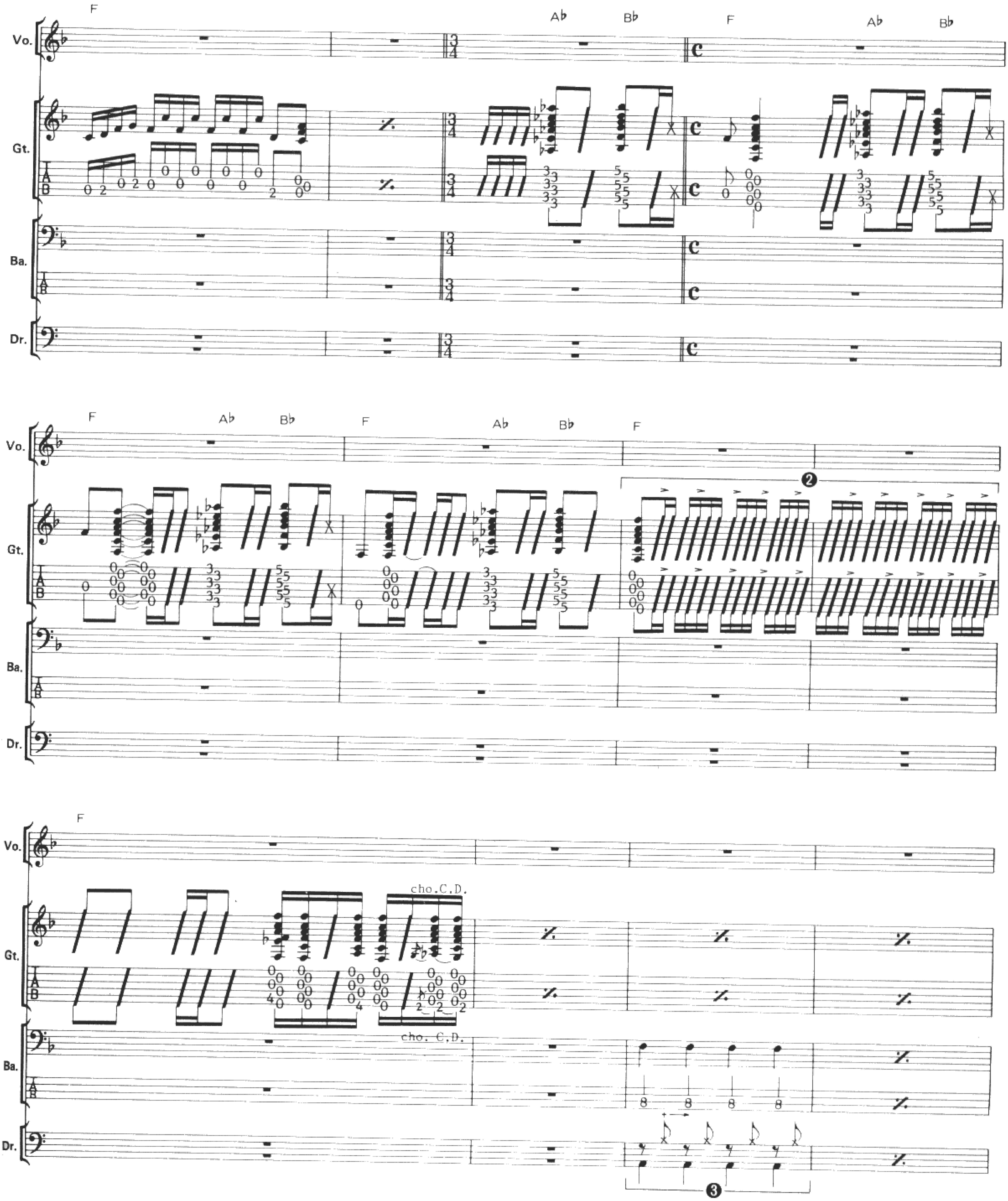
BASS
A double bass style of playing which supports the vocal line is the main point in this song. If you're using an electric bass, soften the tone and slightly mute the sound throughout. Try to find the setting which you feel comes closest to the double bass sound.

DRUMS
It's interesting to note how such a simple hi-hat and bass drum combination can create such a driving rhythm. You'll need to take a little extra care over the tempo changes where they occur, and rehearse them as patterns. The hi-hat can be played with sticks, and the bass drum tuning should be set low.
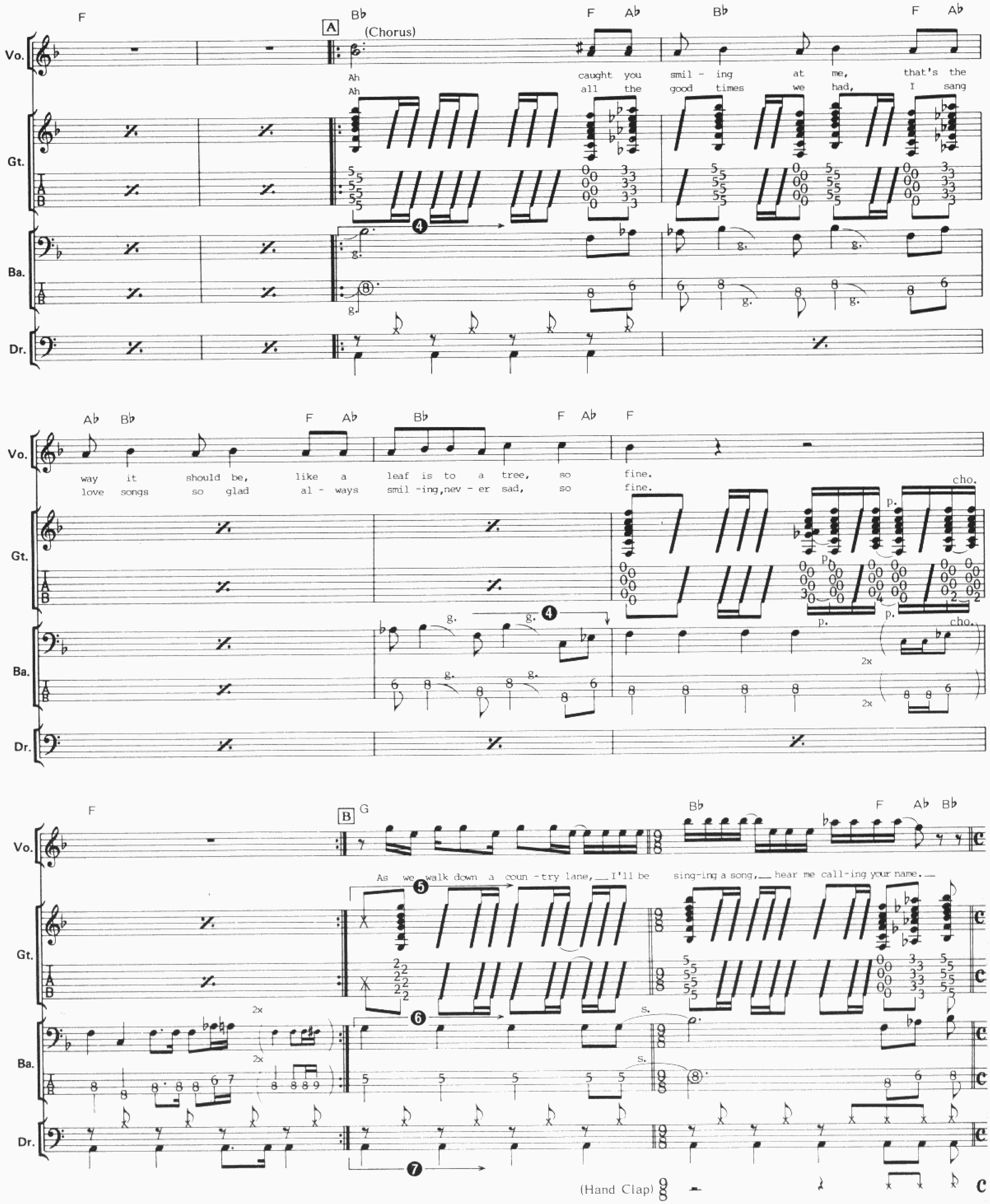




❶(Gt.) : This section determines the tempo of the whole song, so practise it well. With the glissandos adding an extra nuance, the whole sound should be very smooth.



❷ (Gt.) : Hard-edged cutting with an upright pick. The key point is in the placing of the accents.
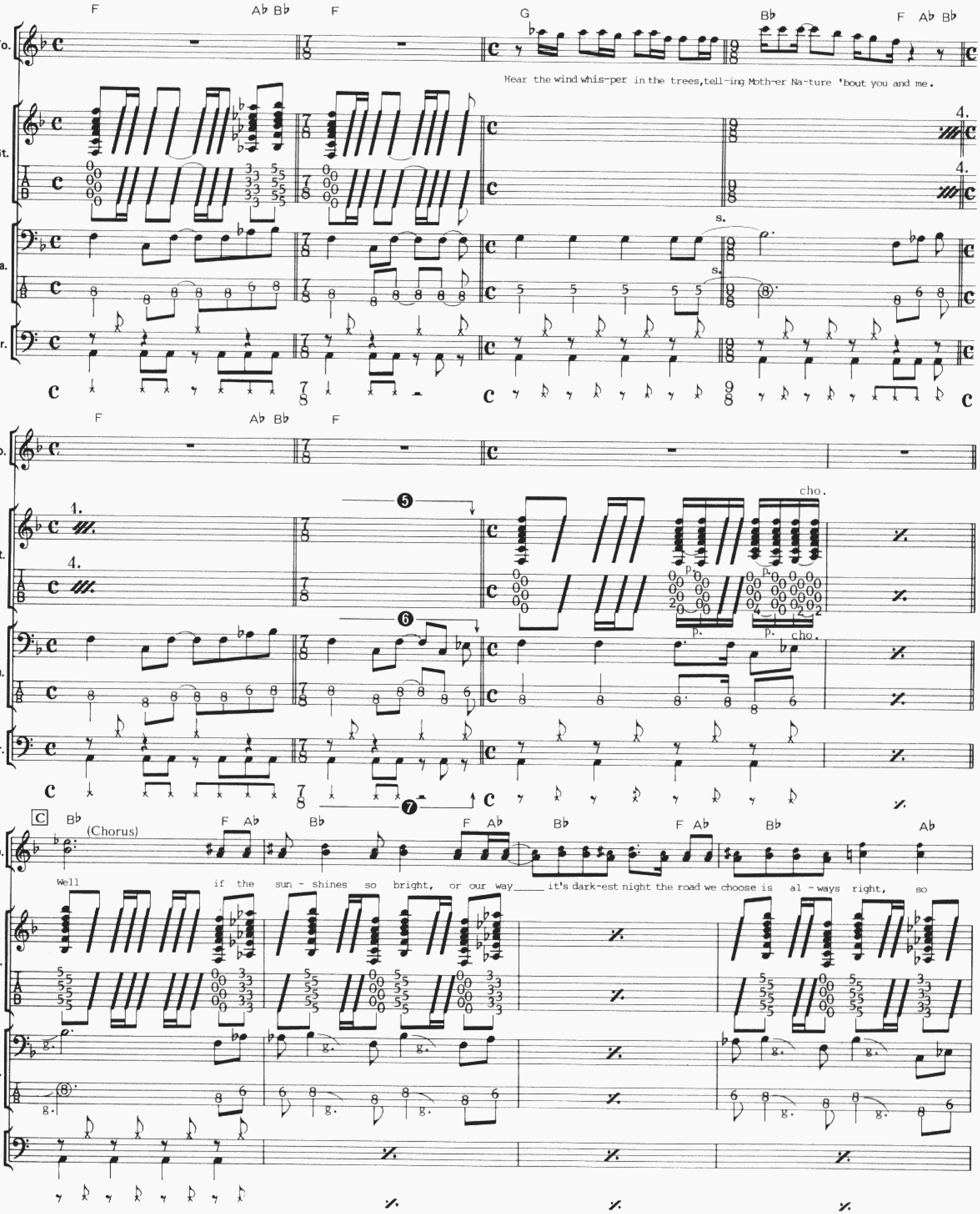
❸ (Dr.) : Right from the beginning, the drummer needs to maintain absolutely sure timekeeping.
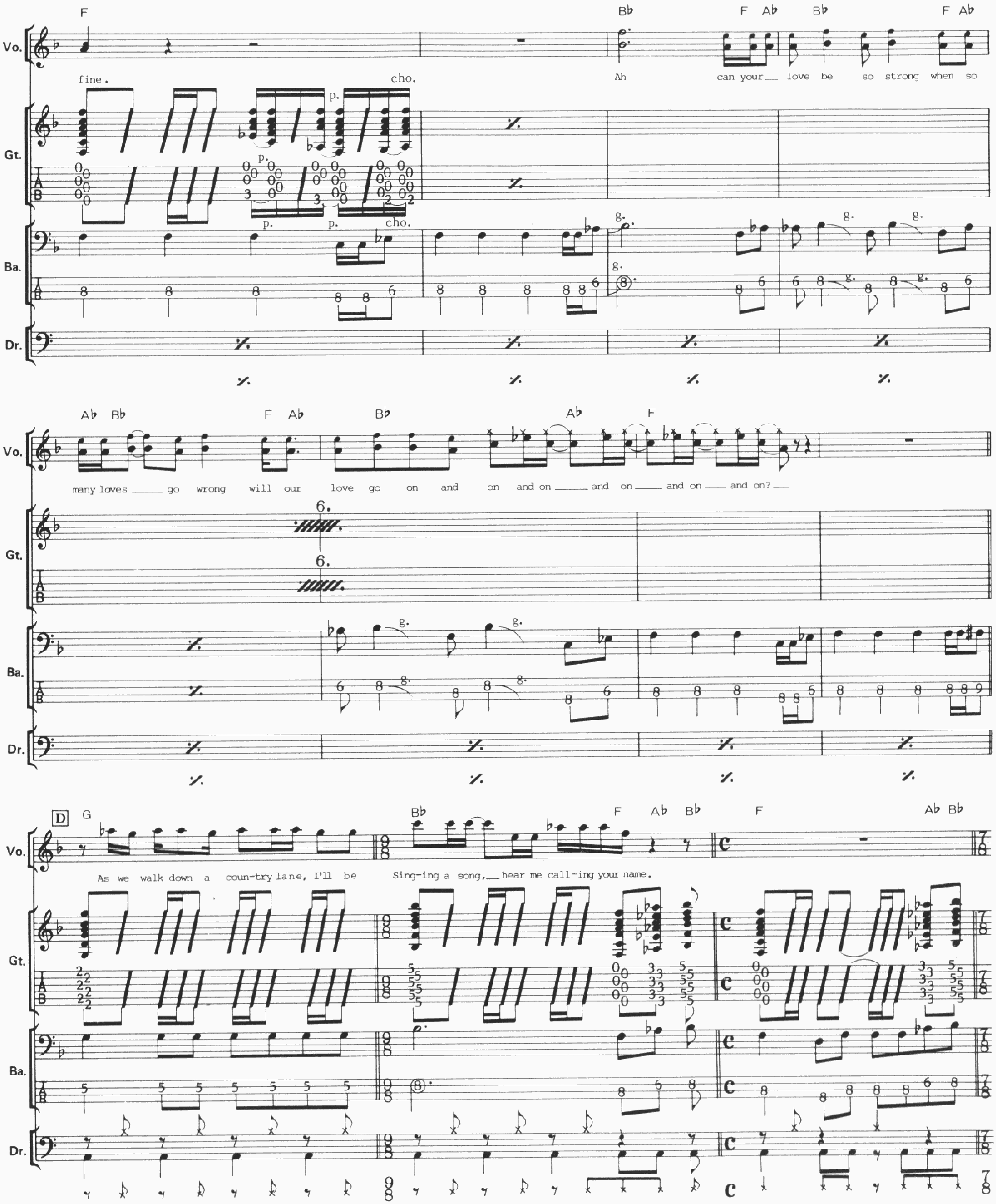


❹ (Ba.) : The bass line is very similar to the vocal, melodious and smooth.
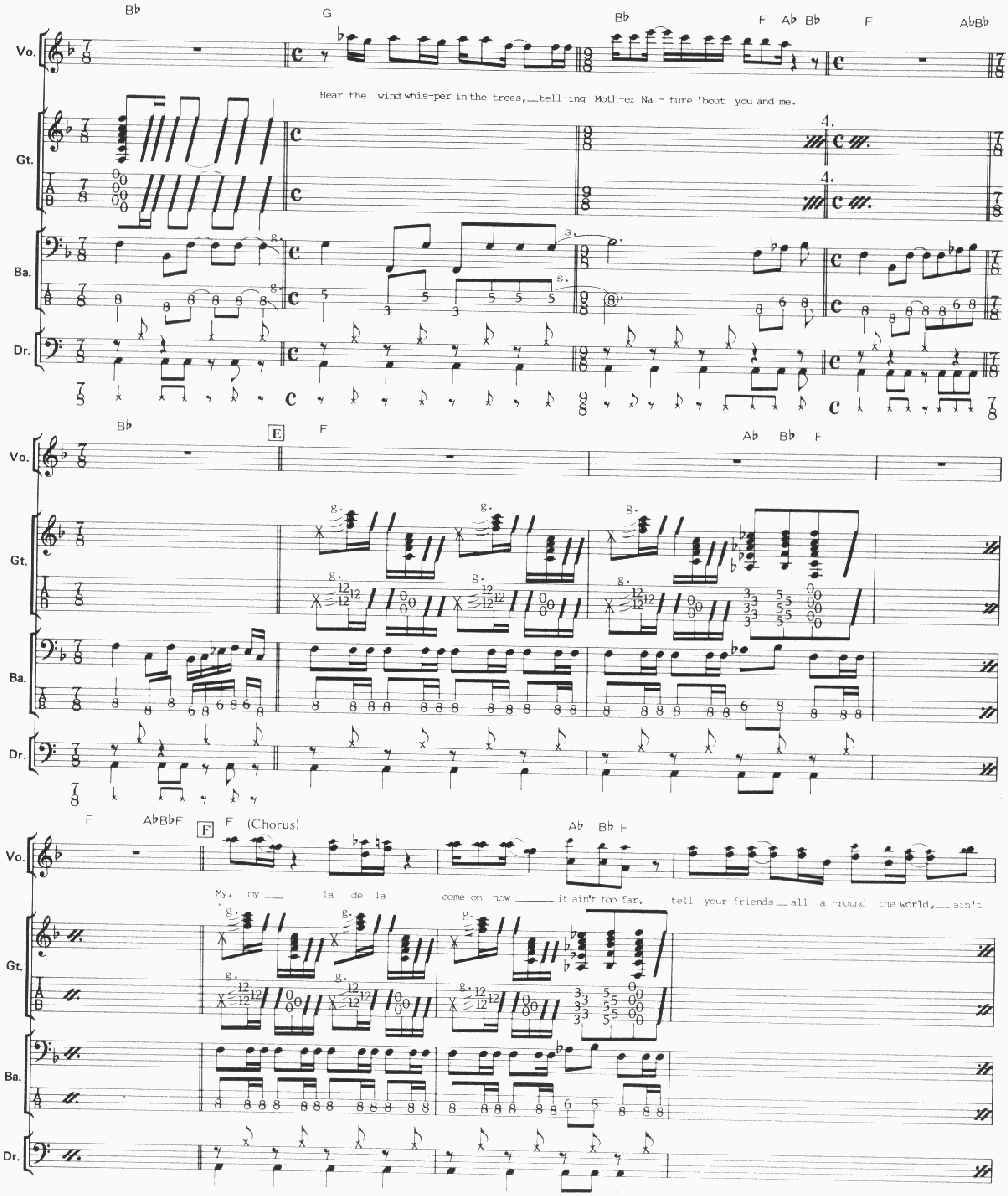
❺ (Gt.) : Here come the tempo changes which include 7/8 and 9/8, so you'll need clear and decisive cutting patterns.
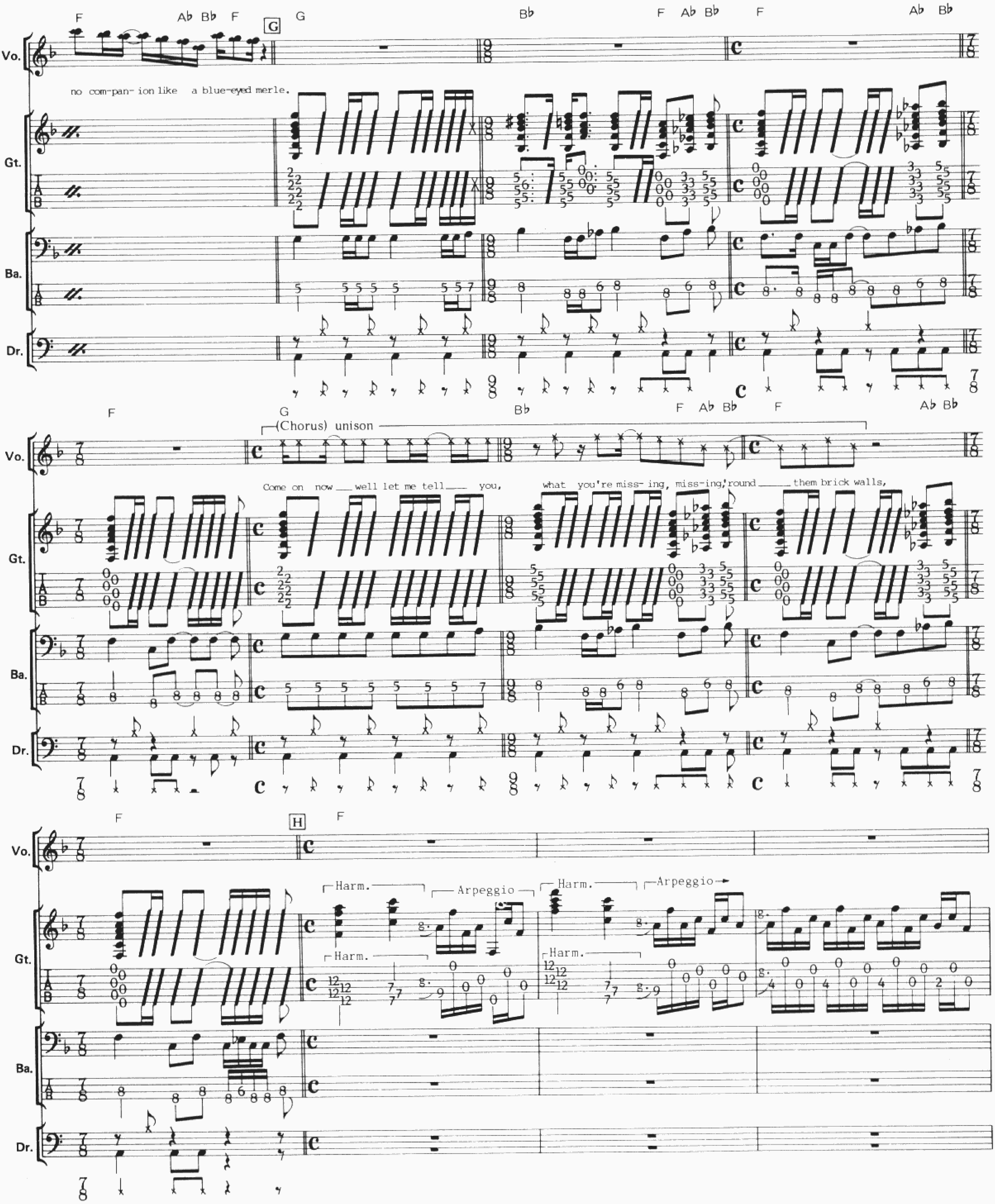
❻ (Ba.) : Watch your timing with the bass drum here. Play clearly to avoid errors.
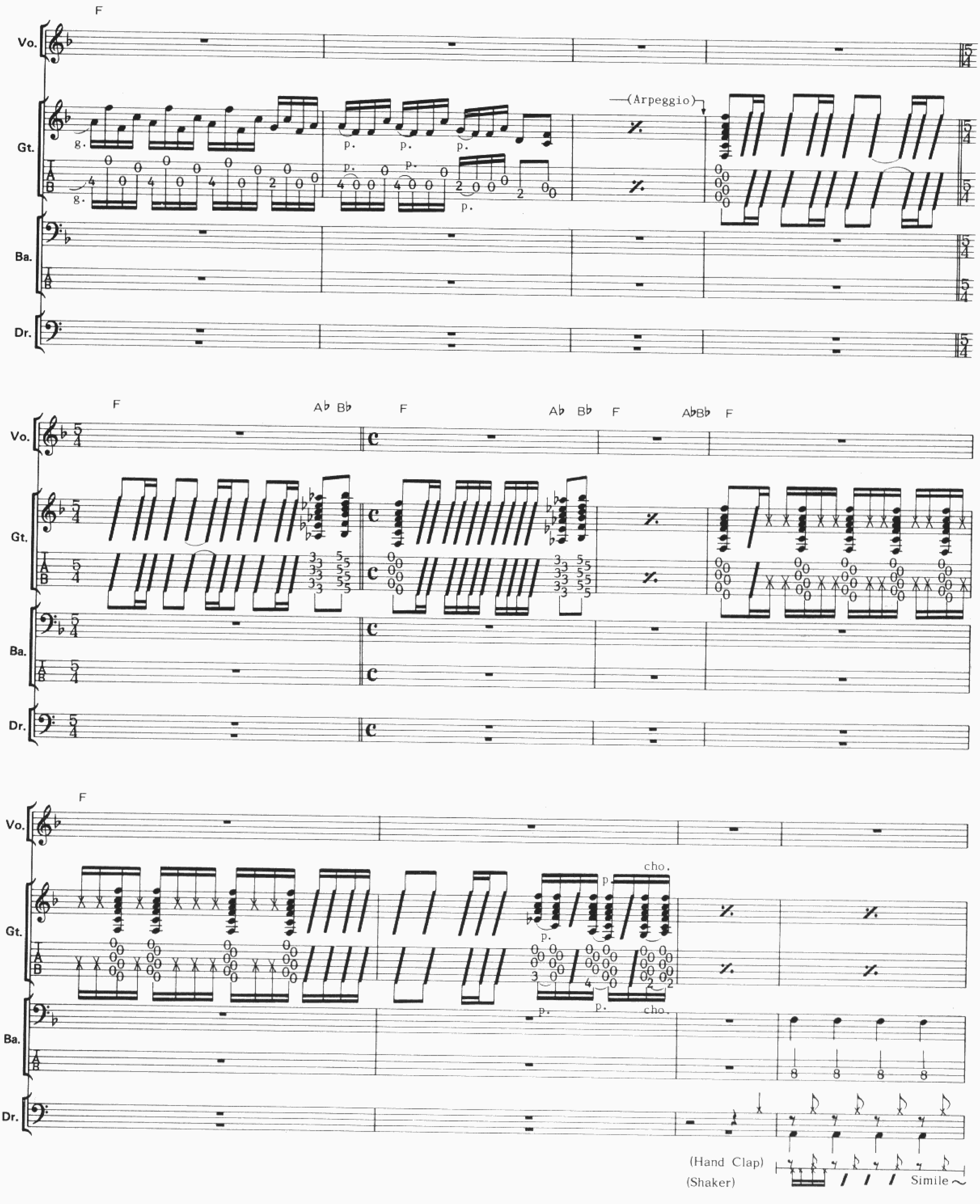


❼(Dr.) : During this multiple tempo change section, listen carefully to the vocal and the other instruments and watch your hi-hat timing.
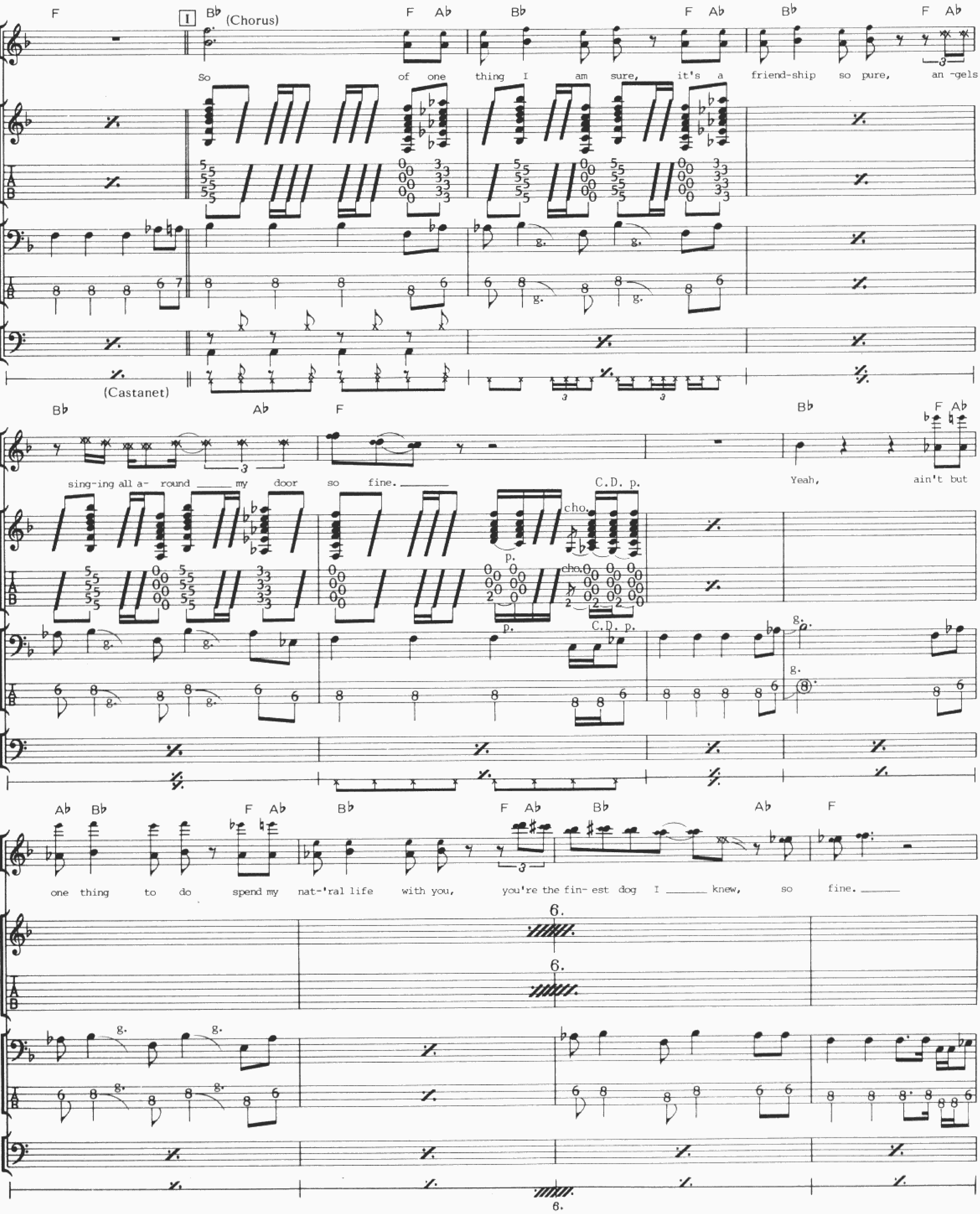

F
B♭ F A♭ B♭ F A♭
fine. cho.
Ah can your love be so strong when so
A♭ B♭ F A♭ B♭ A♭ F
many loves go wrong will our love go on and on and on and on and on and on?
D G B♭ F A♭ B♭ F A♭ B♭
As we walk down a coun-try lane, I'll be Sing-ing a song, hear me call-ing your name.
Vo.
Gt.
Ba.
Dr.
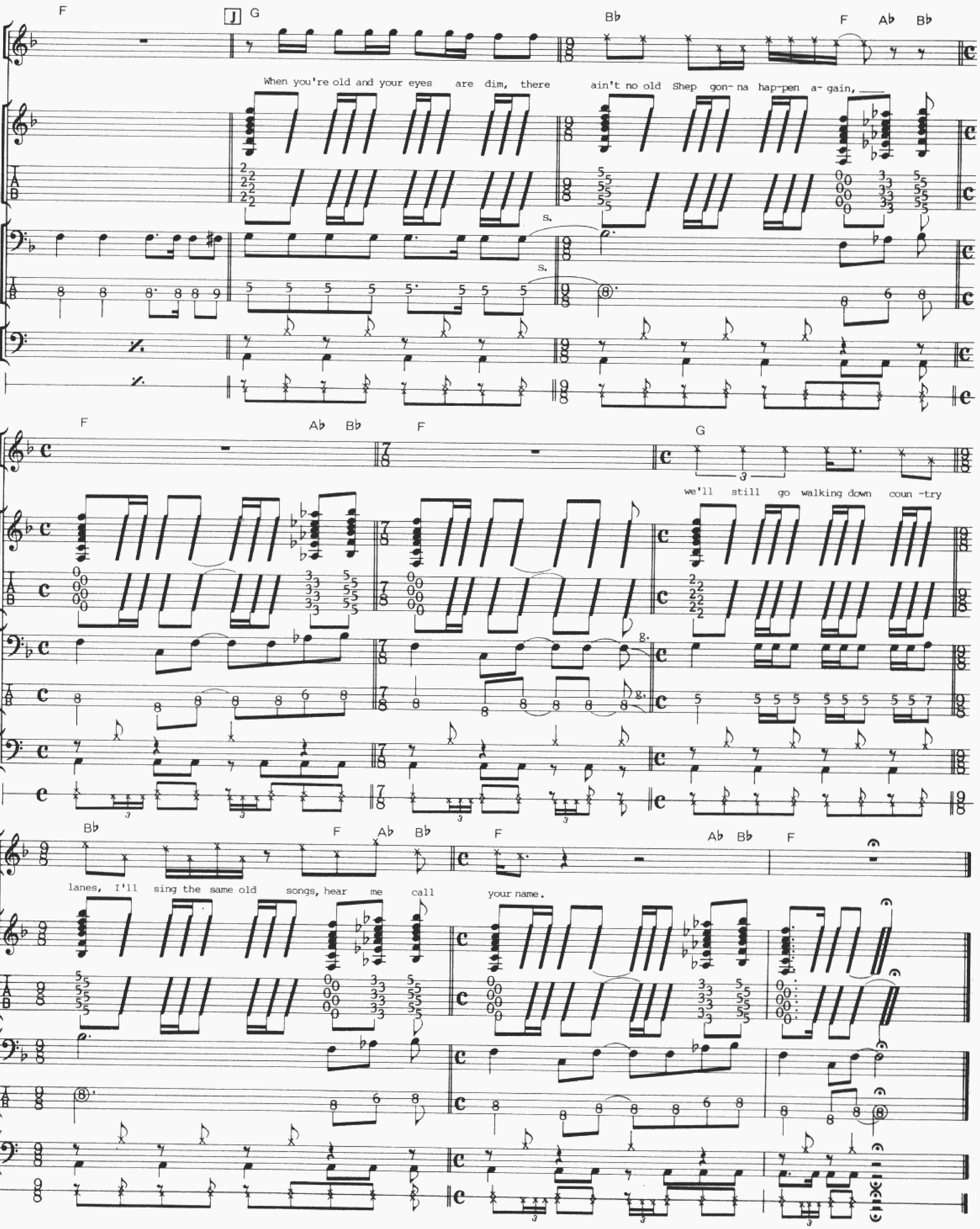

Vo.
Gt.
Ba.
Dr.
Bb G Bb F Ab Bb F AbBb
Hear the wind whis-per in the trees, tell-ing Moth-er Na - ture 'bout you and me.
4.
E
Bb F Ab Bb F
F AbBbF
F
F (Chorus)
Ab Bb F
My, my la de la come on now it ain't too far, tell your friends all a-round the world, ain't


Vo.
Gt.
Ba.
Dr.
F Ab Bb F
G
G
Bb
F Ab Bb
F
Ab Bb
no com-pan- ion like a blue-eyed merle.
(Chorus) unison
Come on now __ well let me tell __ you, what you're miss- ing, miss-ing,'round ____ them brick walls,
H
Harm.
Arpeggio



F
Vo.
Gt.
Ba.
Dr.
(Arpeggio)
g.
p.
A♭ B♭
cho.
(Hand Clap)
(Shaker)
Simile


(Chorus)
Vo.
Gt.
Ba.
Dr.
(Castanet)
So of one thing I am sure, it's a friend-ship so pure, an -gels
sing-ing all a- round my door so fine.
Yeah, ain't but
one thing to do spend my nat-'ral life with you,
you're the fin- est dog I knew, so fine.
C.D. p.
cho.


Vo.
Gt.
Ba.
Dr.
J
F G Bb F Ab Bb
When you're old and your eyes are dim, there ain't no old Shep gon-na hap-pen a-gain,
F Ab Bb F G
we'll still go walking down coun-try
Bb F Ab Bb F Ab Bb F
lanes, I'll sing the same old songs, hear me call your name.

LED ZEPPELIN
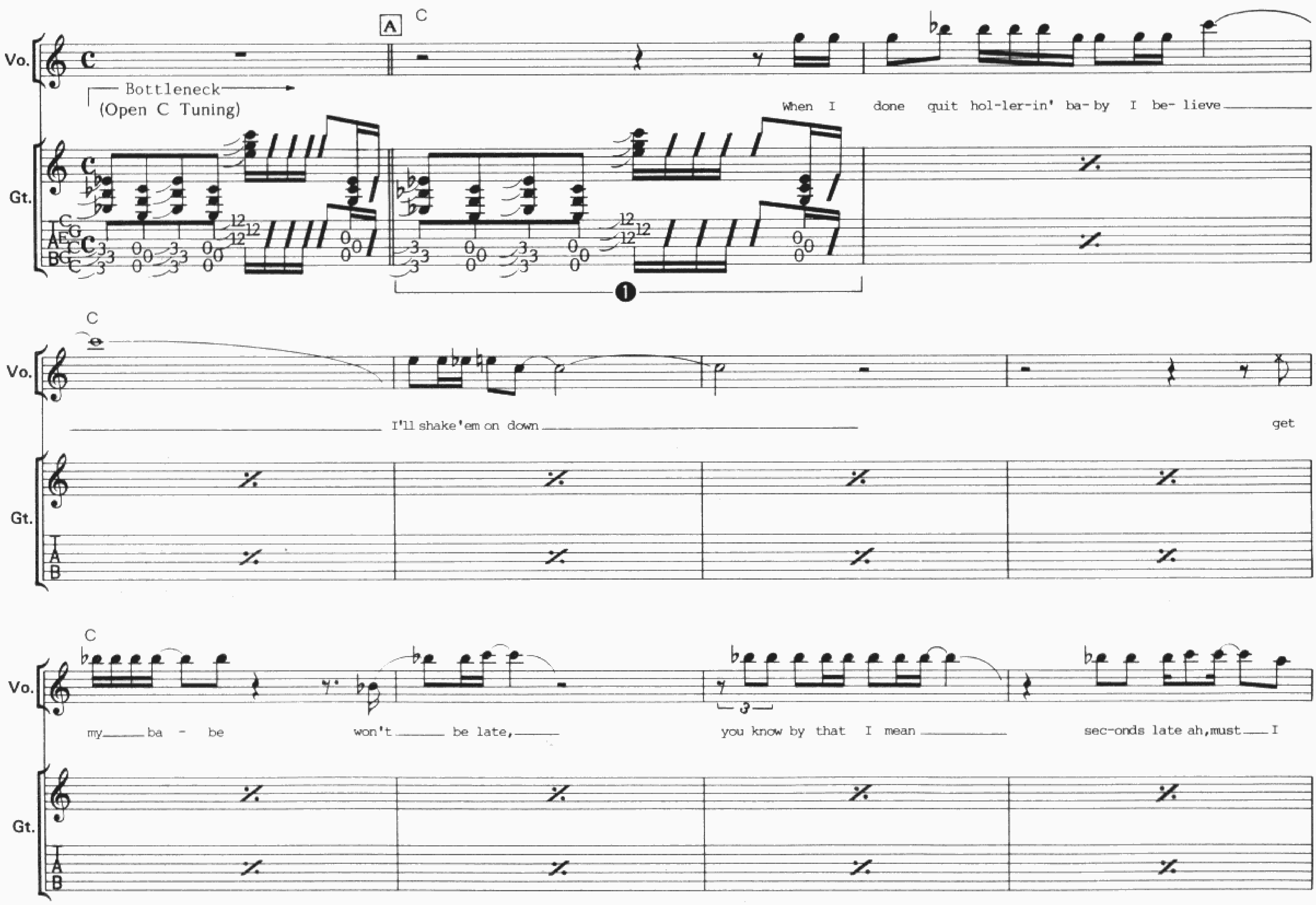
HATS OFF TO (ROY) HARPER

Traditional/Arrangement by Charles Obscure
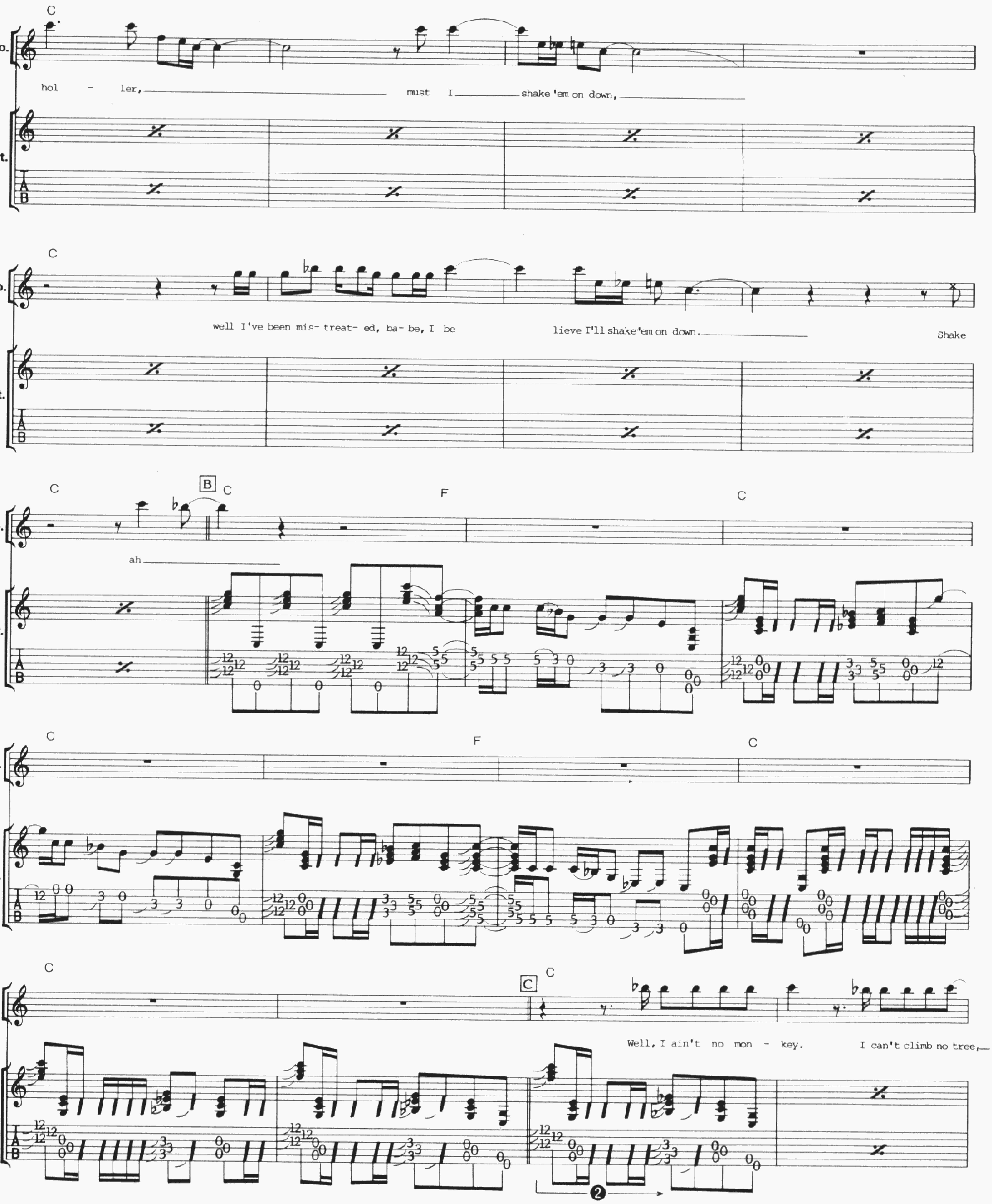
HATS OFF TO (ROY) HARPER

GUITAR
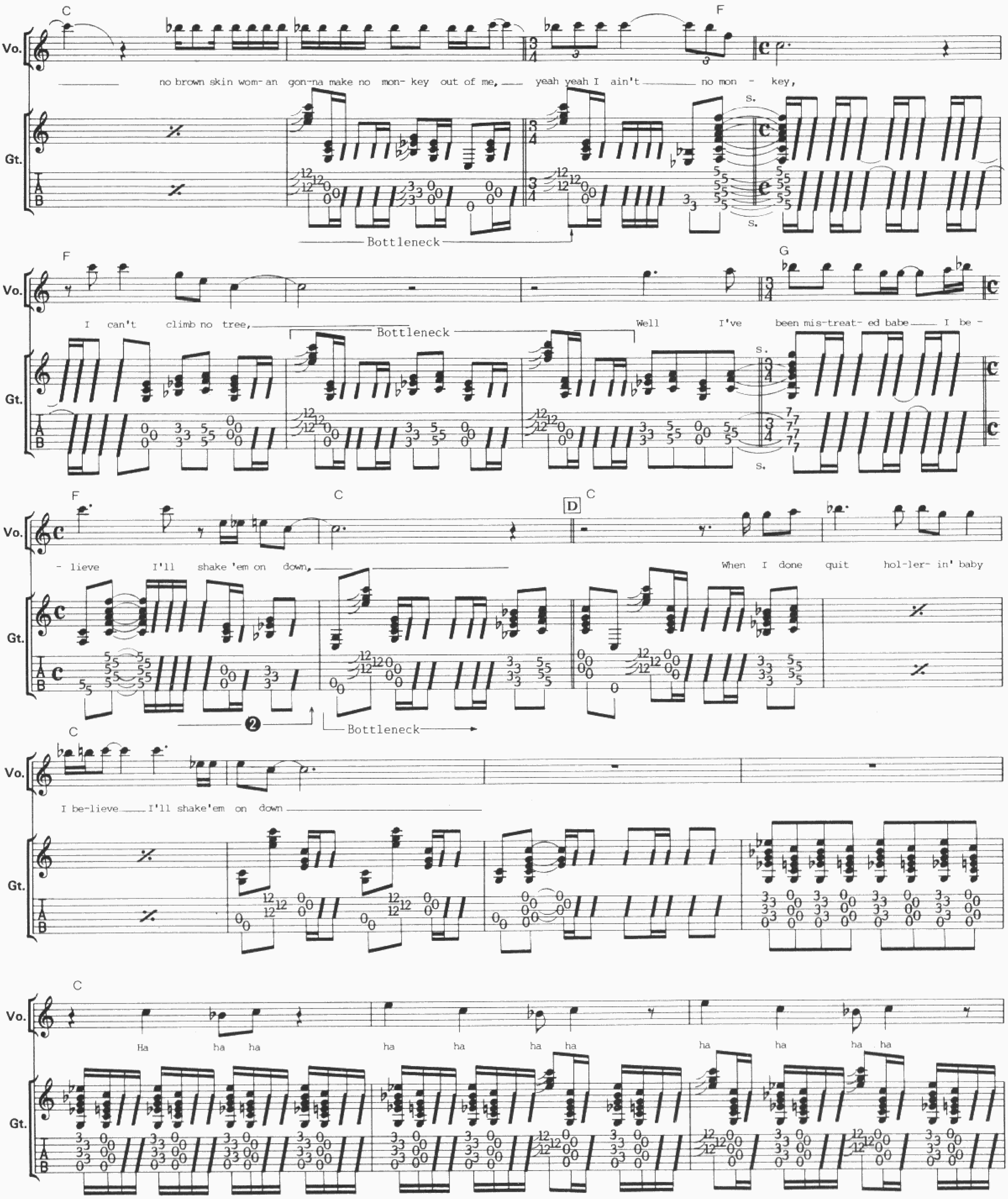
A bluesy bottleneck number in open C tuning. A solo guitar provides the only backing, so the main point is the breathing between guitar and vocals. Also, mind your pitch doesn't start to wander because of the low tuning.
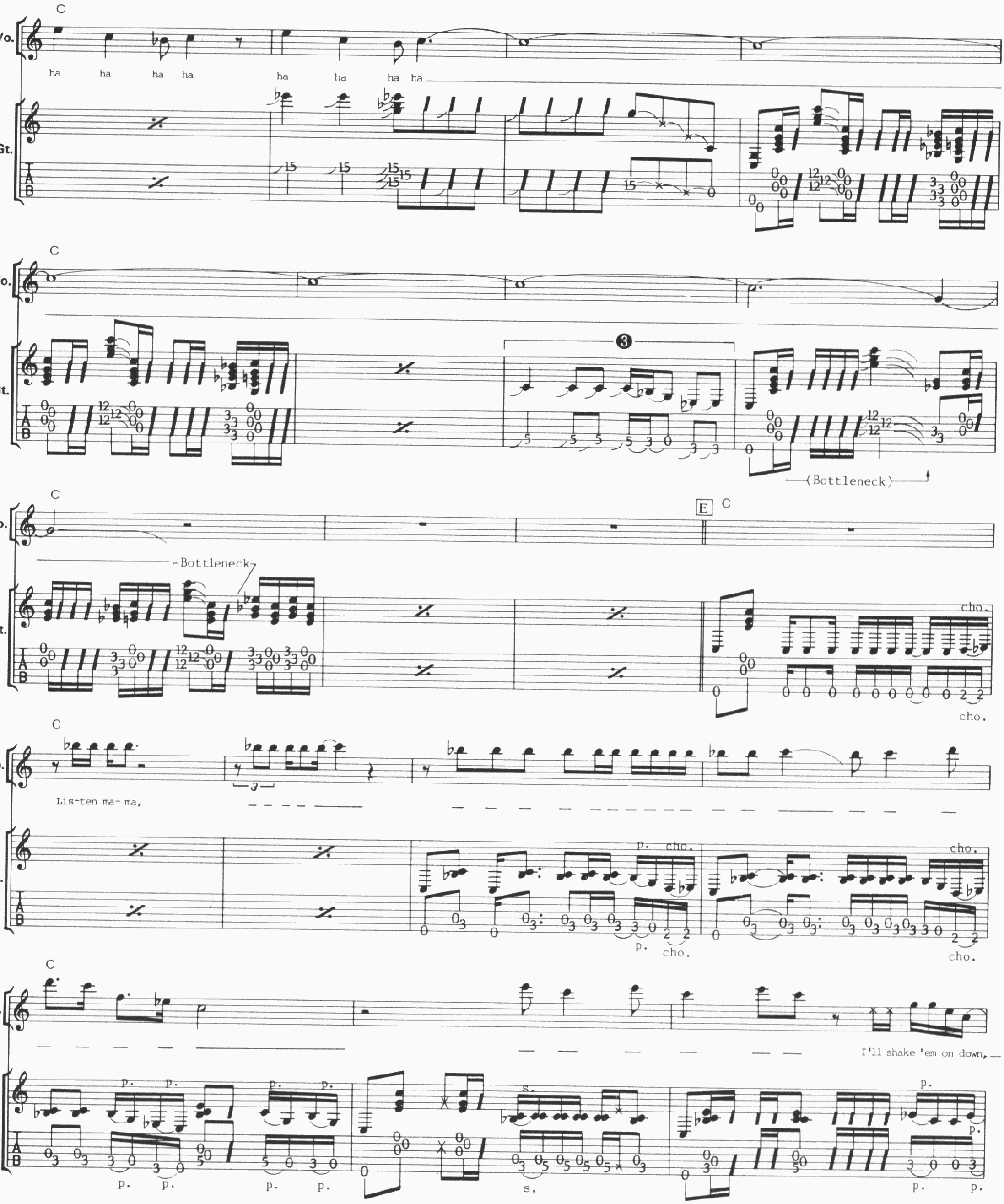


❶ (Gt.) : This open tuned bottleneck pattern recurs frequently. Avoid any unnecessary sounds by cutting off excess vibration with the tips of the fingers you aren't using. For example, when playing with the little finger, mute with the ring finger.
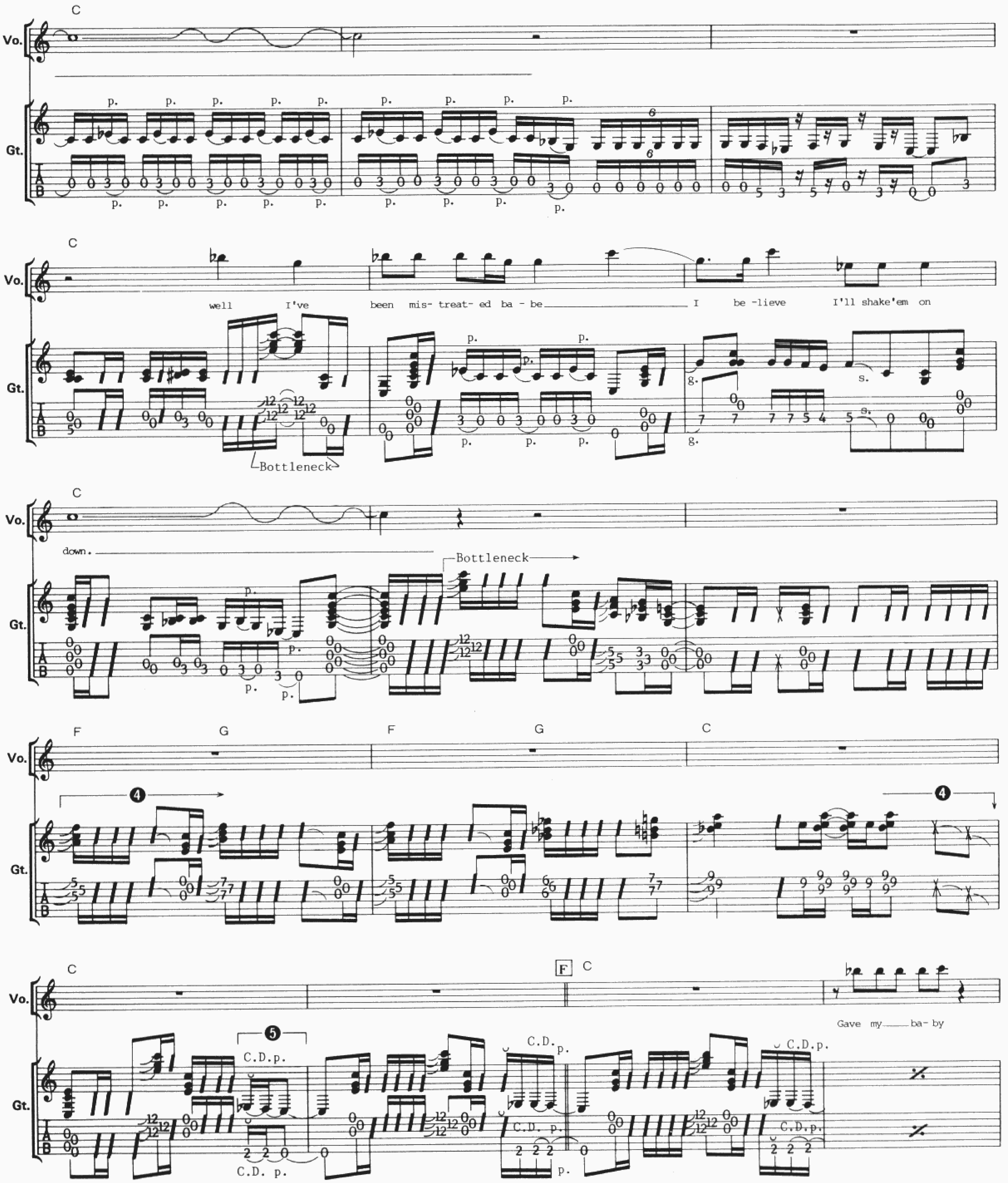


❷(Gt.) : Synchronising with the vocal line and dynamics are the points to watch here.


Vo.
Gt.
C
F
no brown skin wom- an gon-na make no mon- key out of me, yeah yeah I ain't no mon - key,
Bottleneck
F
G
I can't climb no tree,
Well I've been mis-treat- ed babe I be -
Bottleneck
F
C
D
C
- lieve I'll shake 'em on down,
When I done quit hol-ler- in' baby
Bottleneck
C
I be-lieve I'll shake'em on down
C
Ha ha ha ha ha ha ha ha ha ha ha
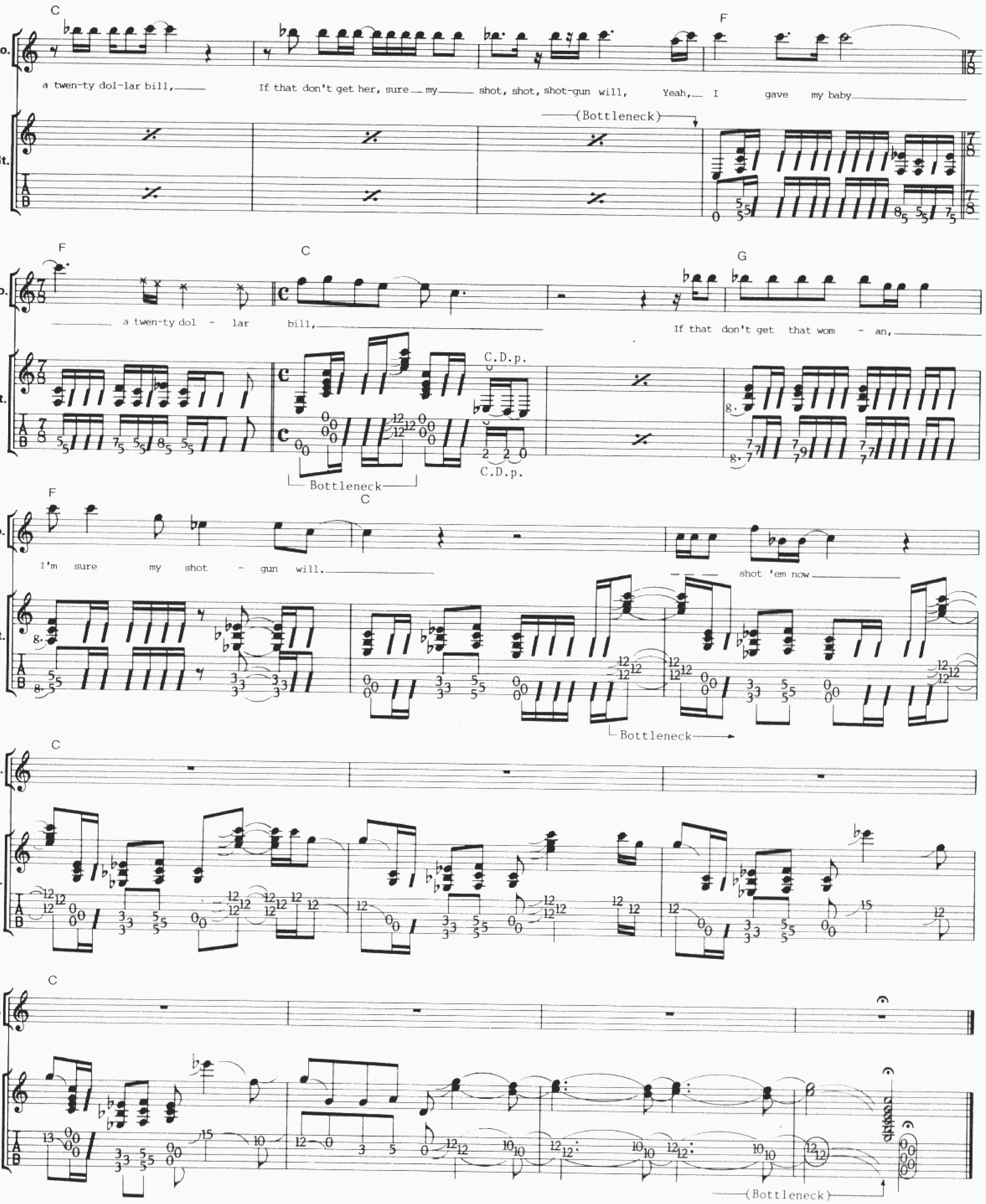


❸ (Gt.) : Use a single finger slide to produce a smooth flow of notes.



❹ (Gt.) : You'll get the right mood by playing all three bars with a slight vibrato. It doesn't matter if the pitch slips a little here; concentrate on the feeling.

❺ (Gt.) : By now the tension should have become quite slack. Watch out for this especially when bending.


C
Vo.
Gt.
a twen-ty dol-lar bill,
If that don't get her, sure my shot, shot, shot-gun will,
F
Yeah, I gave my baby
(Bottleneck)
a twen-ty dol - lar bill,
G
If that don't get that wom - an,
C.D.p.
Bottleneck
I'm sure my shot - gun will.
shot 'em now
Bottleneck
(Bottleneck)

LED ZEPPELIN III

A WARNER CHAPPELL MUSIC LTD/RITTOR PUBLICATION

Order Ref. 21519

KY 29190

IMP
International Music Publications
Southend Road, Woodford Green, Essex IG8 8HN, England.

ISBN 0-86359-752-1

9 780863 597527